Me lhland rinte

VOLUME 75

A P R I L

NUMBER

THE LEADING
BUSINESS AND TECHNICAL
JOURNAL OF THE WORLD
IN THE PRINTING AND
ALLIED INDUSTRIES

5 NEW Announcement Lines

g

Alexandra Brilliant
Crestmont Laid Deckle Edge
Duchess Deckle Edge
Laureate
Strathlaid Deckle Edge

In Stock for Immediate Delivery

Something new—something distinctly different is what the buyers of Announcements want. To help printers meet this demand, we have put in stock five new lines of Announcements, embracing beautiful colors, attractive finishes and textures, distinctive and exclusive styles and sizes.

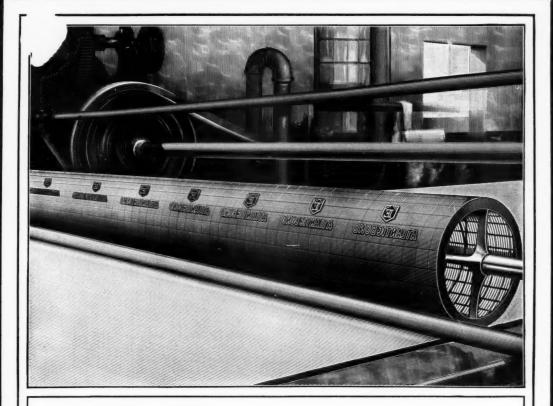
The time is ripe for Announcements. Samples of our new lines will help you get business. If you have not received the new portfolios, please write or phone us at once.

THE PAPER MILLS' COMPANY

Paper Merchants: Envelope Manufacturers

Telephones Harrison 8000

517-525 South Wells Street, Chicago



Atlantic Bond is an economical paper, not only because of its low price, but also because of its low cost in the pressroom. On its smooth, tubsized surface you can print from type or plates, including fine screen halftones when necessary, almost as easily and effectively as on coated book papers. The watermark helps instead of hindering, because it is a genuine watermark, made with a dandy-roll, and will not show through, as surface marks do, where designs or illustrations are printed over it.



EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

INSURE CONTINUED PROSPERITY

By Cutting Costs with

HORTON VARIABLE SPEED PULLEYS

They provide "A Speed for Every Need"

BY THE SIMPLE MOVEMENT OF A CONVENIENTLY PLACED HAND LEVER

YOUR PRINTERS SUPPLY HOUSE SELLS THEM

Products of the HORTON MANUFACTURING COMPANY, Minneapolis, Minn., U. S. A.



LINOTYPE MAGAZINE RACK

7 reasons why you should buy them

- 7 reasons why you should buy them

 1—Holds more magazines in a given space than any other rack.

 2—Valuable storage space above and below the magazines.

 3—Size of rack to hold 11 magazines, width 34½ inches, depth 26½ inches, height 70 inches.

 4—No moving parts, all iron and steel, will last indefinitely.

 5—Magazines will not fall on floor.

 6—No wear on mouth of magazine.

 7—Price of 11 magazine rack, \$105.

Write for full descriptive booklet

WILLIAM REID & CO., 537 S. La Salle St., Chicago, Ill.

The INLAND PRINTER

Vol. 75, No. 1

HARRY HILLMAN, Editor

Published Monthly by

THE INLAND PRINTER COMPANY

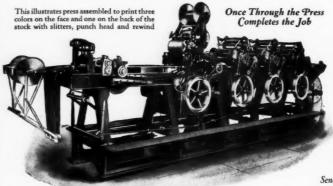
632 Sherman Street, Chicago, U.S.A. New York Advertising Office, 41 Park Row

TERMS-United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.



Fastest Flat-Bed Press on the Market 7,500 IMPRESSIONS PER HOUR



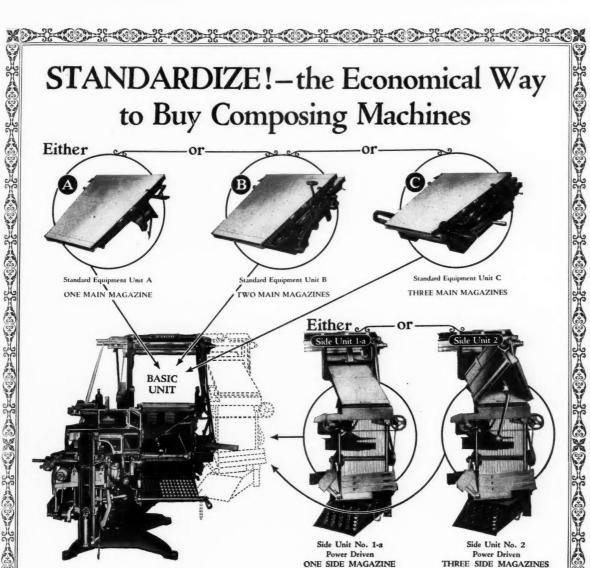
The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey



"No Standardized Intertype has ever become Obsolete"

You buy the Basic Unit and only such Equipment Units as you can use profitably -Now. You keep your investment down to minimum, yet you can always add new Equipment Units when needed.

Intertype Standardization protects you against loss through obsolescence. Standardize! Write for booklet Intertype Profit-Making Features - or wire collect for the Intertype representative in your vicinity.



BROOKLYN

CHICAGO

SAN FRANCISCO

LOS ANGELES

LONDON

Set in Intertype Kenntonian and Cloister Bold-Border matrices, 12 Point No. 348.



"Bedroom" Printers-?

Large concerns call him a "bedroom" printer—yet he goes merrily on making money.

Large concerns try to compete with him—yet his low overhead results in prices that get him the business.

There's one answer, Mr. Large Printer—add an offset department. Give your salesmen an opportunity to sell their customers either offset or letterpress. This creates confidence and more business.

A HARRIS representative will gladly give you complete details.

The Harris Automatic Press Company Pioneer Builders of Successful Offset Presses

New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.







Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing



Built in standard sizes, from 17 x 22 to 44 x 64. Two 2-color models.

HARRIS offset presses

"We Know of But One Feeder-the CROSS-and We Swear by It"-15 YEARS

The Roycrofters

DE LUNE POOKS

Dec. 4, 1907.

Boston, Wass.

Dear Mr. Phinneys-

While we have not kept any figures as to the out put of these machines, yet we know that there is an increase of about 40% over hand feeding on all of our continuous feeders, so all we can satisfaction and are turning out all that you claim for them, and you are at liberty to use as such or all of this letter, if you

We certainly wish you all the succes that you deserve,and there is no limit to that.

With all kind wishes, we are,

ChorRosen



The Roycrofters

Devoted to Printing and Arts & Co

December 9th, 1922

Gantlemens

Continuously - that's the vords

juint well worth noting is that stock does not rilly have to be pilled straight in order to flow for by apprince that irregularly piled paper now the fooder as readily as though a "lift" had been taken a nowly opened case.

71th all kind wishes,

Some points in this letter written in 1907:—

- "Glad indeed to recommend the Cross Feeder to anyone."
- "An increase of about 40% over hand feeding."
- "Machines are giving perfect satisfaction."
- "Are turning out all that you claim for them.

The booklet Extra Cylinder Press Profits outlines the experiences of many others. A note will bring it to you.



EXTRA **PROFITS**

SOME of the points in this letter in 1922-15 years later.

- "Our original machines are still doing business-as good now as when installed."
- "Adjusted to range of stock by no exceptional mechanic, in no time."
- "Never go on strike for shorter hours."
- "Handle our best three and four color work -with deckle edge paper at that."
- "Irregularly piled paper goes through the feeder as readily as though a lift had been taken out of a newly opened case."
- "A benefactor to the printing trade."

Mr. Rosen in a later letter, dated March 16th, 1923 states further:

"Another beautiful thing about Cross Feeders is-they never go on strike nor do they become disgruntled and so all you have to do is feed them and they'll make you a profit.,

DEXTER FOLDER COMPANY, 28 West 23d St., New York

PHILADELPHIA · CHICAGO · BOSTON · CLEVELAND · ST. LOUIS

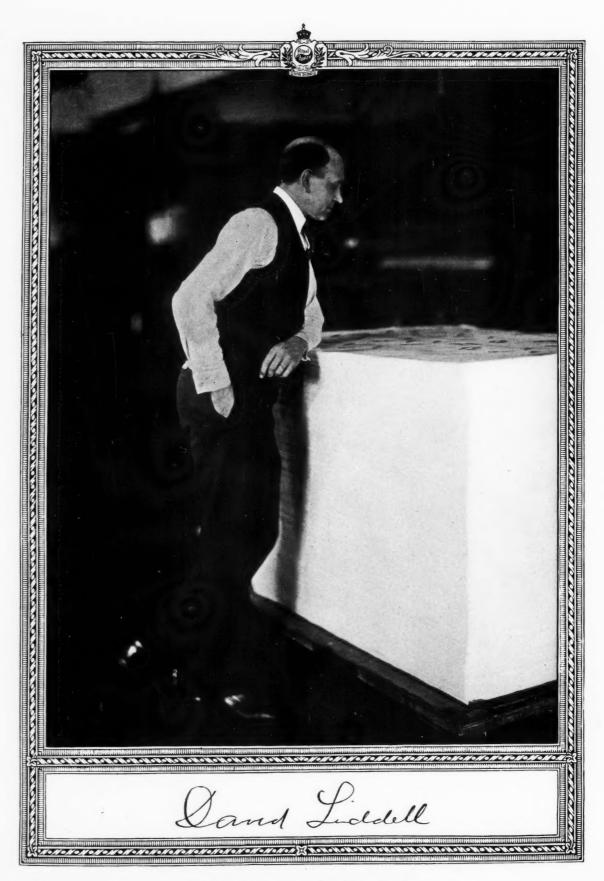
Agents: HARRY W. BRINTNALL San Francisco & Los Angeles

E. G. MYERS Dallas, Texas

DODSON PRINTERS' SUPPLY CO. Atlanta, Ga.

= FEEDERS \cdot FOLDERS \cdot STITCHER FEEDERS \cdot CUTTERS \cdot BUNDLING PRESSES =

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

"Dave" Liddell pressroom foreman of *The* Barta Press, *Cambridge*

An interview that is worth more than all the ads we could write

WE EXPLAINED to Dave the other day that we wanted something direct from him—something helpful which we could quote to other pressroom foremen throughout the country.

Dave is of the quiet, unassuming sort. To meet him outside the big and famous pressroom over which he presides you'd never guess from his air that he has a big job. Naturally, he didn't like the idea of having himself featured, but he agreed good-naturedly when we told him it would be doing the craft a favor—especially if he would tell why he uses ROYAL ELECTROTYPES. Dave said:

As we look at it, it's all a matter of reliance on Royal. We put Royal plates on the beds of our presses and it is very rarely anything has to be done to those plates. That is a big advantage. We do not lose time, but can go right ahead with certainty that nothing will crop up to cause us trouble and delay. Your process of combining halftones and type into one solid plate—lead molded and nickel-steel faced—is the best solution of this problem we have seen.

Now, David Liddell has been foreman of The BARTA PRESS pressroom for ten years and to have his indorsement of Royal's skill in platemaking is worth more than all the ads we could write.

Royal Electrotype Company

BOSTON OFFICE 516 Atlantic Ave.

Philadelphia

New York Office 1270 Broadway

Member International Association of Electrotypers

Hamilton Unit Chase Racks

FOR JOB AND CYLINDER CHASES

NE of the most necessary articles in the modern printing plant is a durable, serviceable, convenient Chase Rack, and the Hamilton designs shown on this page are the very latest development in this line. They are made of heavy gauge steel, very durable and occupy a minimum of floor space thus providing maximum storage facilities in minimum space.



No. 15230



No. 15235



No. 15240

All channels are spaced so as to accommodate form in chase and the width of the channel is right for the chase, allowing ample room for entering, but not enough "play" to permit of damage to forms in entering or withdrawing.

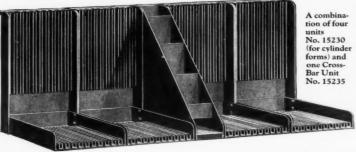
The space between the channels is also wide enough to accommodate a chase, empty, which means that although the maximum capacity of each unit for form in chase is 10, the capacity of each unit for empty chases is 20.

Units are all of uniform height and may be added to any time to accommodate additional chase equipment. The bottom being of steel, it is not necessary to lift a chase more than $\frac{1}{4}$ inch in entering.

No. 15230 — Accommodates 10 cylinder press forms in chases, or 20 empty chases, any size. Height, 30 in.; width, 19 in.; depth, 25 in.

No. 15235 — The four compartments are graduated in depth to accommodate bars of various lengths. Dimensions: 8 in. wide, 30 in. high, 25 in. deep.

No. 15240 — Capacity 10 forms or 20 empty chases on each shelf; the maximum size chase the lower shelf will accommodate is 1934 in. high. Height, 30 in.; width, 19 in.; depth, 25 in.



No. 15244

This Adjustable Chase Rack consists of the outside frame and platforms as shown. All platforms (except one at bottom) are adjustable, therefore the Rack will accommodate cylinder chases to maximum inside height of Rack (57 in.) or a combination of job or job and cylinder chases of varying sizes, depending on requirements of office and limited only to capacity of Rack. Dimensions, overall, 20 x 36 x 63 in.

No. 15244-A — Platform at bottom — not adjustable.
No. 15244-B — Full-length top guide.
No. 15244-C — Center Guide with 8 grooves on each side; adjustable.
No. 15244-D — Half-length Top Guides; made right and left; specify which is wanted. Adjustable,

Illustration shows the Rack with two Top Guides (15244-B), one each right and left hand half-length Top Guides (15244-D) and one 15244-A, Platform. The Center Stop (15244-C) which is the same as 15244-B except with 8 channels top and bottom, is not shown.

The HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



ESTVACO Mill Brand papers bear the same relation to printing that the finest woolens bear to tailoring: properly used, they insure results that are beyond the criticism of the most exacting. And like the best fabrics, their quality is upheld by using chemically-tested materials of proven excellence.

WEST VIRGINIA PULP & PAPER COMPANY • NEW YORK AND CHICAGO

See Reverse Side for List of Distributors

THE MILL PRICE LIST

Distributors of Westvaco Mill Brand Papers Manufactured by West Virginia Pulp & Paper Company



Atlanta The Chatfield & Woods Co.	Nashvill
Augusta, Me The Arnold-Roberts Co.	New Ha
Baltimore Bradley-Reese Co.	New Ort
Birmingham Graham Paper Co.	New Yor
Boston The Arnold-Roberts Co.	New Yor
Buffalo The Union Paper & Twine Co.	Omaha
Chicago Bradner Smith & Co.	Philadelp
Chicago . West Virginia Pulp & Paper Co.	Pittsburg
Cincinnati The Chatfield & Woods Co.	Portland
Cleveland The Union Paper & Twine Co.	Providenc
Dallas Graham Paper Co.	Richmond
Des Moines Carpenter Paper Co.	Rochester
Detroit The Union Paper & Twine Co.	Sacramen
El Paso Graham Paper Co.	St. Louis
Houston Graham Paper Co.	St. Paul
Kansas City Graham Paper Co.	San Fran
Los Angeles Blake, Moffitt & Towne	Seattle .
Milwaukee The E. A. Bouer Co.	Tacoma
Minneapolis Graham Paper Co.	Washing
York, Pa R.	O

lle Graham Paper Co. aven . . . The Arnold-Roberts Co. cleans . . . Graham Paper Co. ork. Beekman Paper and Card Co., Inc. ork . West Virginia Pulp & Paper Co. Carpenter Paper Co. lphia . . . Lindsay Bros., Inc. gh . . The Chatfield & Woods Co. . . . Blake, McFall Co. . . The Arnold-Roberts Co. d . . Richmond Paper Co., Inc. The Union Paper & Twine Co. Blake, Moffitt & Towne s Graham Paper Co. Graham Paper Co. encisco . . Blake, Moffitt & Towne American Paper Co. . . Tacoma Paper & Stationery Co. gton, D. C. R. P. Andrews Paper Co. ews Paper Co.









AS VALUES CHANGE

Will your insurance meet the emergency of fire?

"Actual cash value" at the time of the fire is the only basis upon which you can effect settlement with an insurance company.

Could you tomorrow offer up-to-date proof of "the actual cash value" of your property?

Not more than one business out of three could do this.

The other two have never had a competent appraisal of their property for insurance purposes, or if they have had an appraisal, it is not up-to-date.

The "actual cash value" at the time of fire changes with, and as rapidly as, prices of machinery, raw materials and labor.

Every business using continuous American Appraisal Service can prove this value irrespective of price changes.

It can do it even if its own records are completely destroyed.

In so important a matter, why use less than the best?

THE AMERICAN APPRAISAL COMPANY Milwaukee

Atlanta

THE AUTHORITY

Investigations · Valuations · Reports · Industrials · Public Utilities · Natural Resources

The following American Appraisal paniphlets can be had for the asking

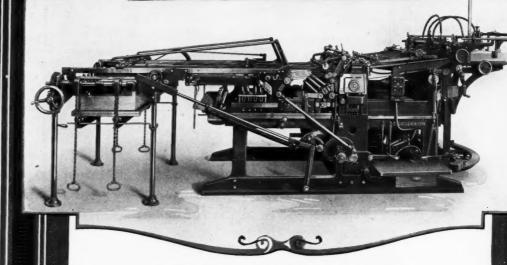
> "What is Your Plant Worth?"

"When Insurance Insures and When It Doesn't"



chie Automatic Presses

for Continuous Production



GIVE AND TAKE

WE cannot take without giving. And the more we give the more we can take.

In the purchase of MIEHLE AUTOMATIC PRESSES, the purchaser puts himself in a position to get much more than he gives.

MIEHLE AUTOMATIC PRESSES give you 11/2 times as much work for the same payroll. This additional 50 per cent. will pay the whole cost of the new installation in a remarkably short time.

Any printer who expects to maintain his relative position in the field cannot hope to maintain it without one or more MIEHLE AUTOMATIC PRESSES in his shop. Investigate!

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

CHICAGO, ILL. 1218 Monadnock Block

Sales Offices in the United States
AGO, ILL.

NEW YORK, N. Y.

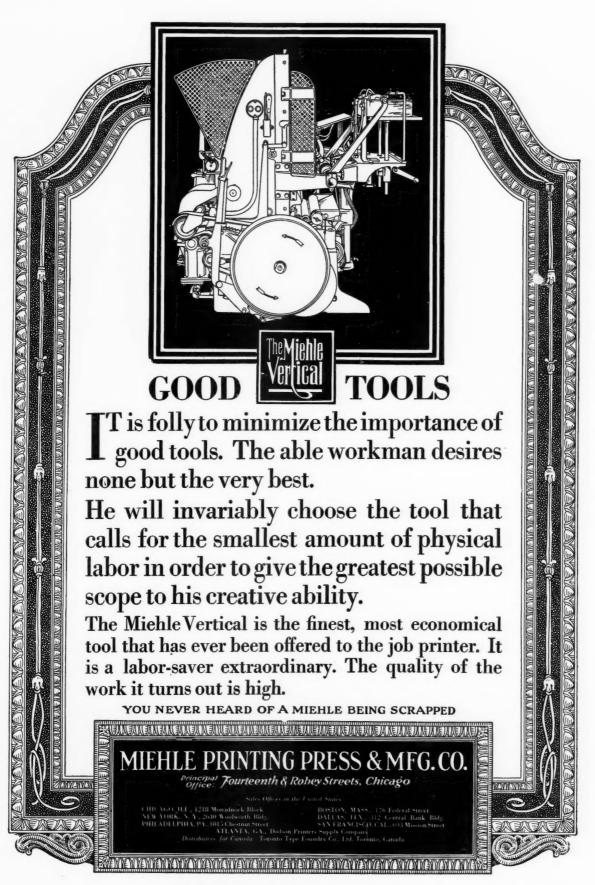
Monadnock Block
BOSTON, MASS.

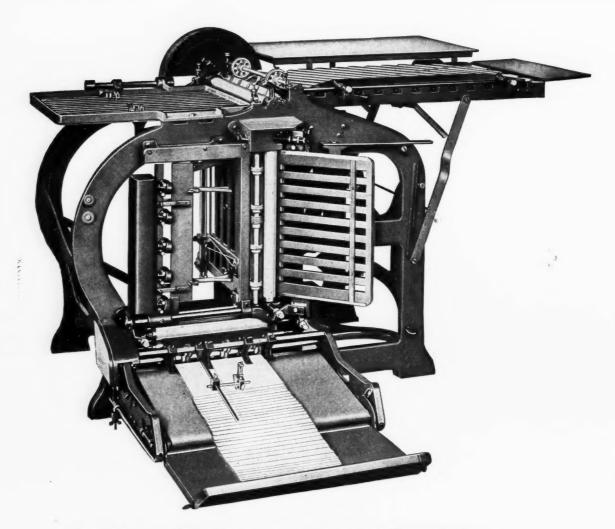
SAN FRANCISCO, CAL.

176 Federal St.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

DALLAS, TEX. 611 Deere Bldg.





THE MODEL "B" CLEVELAND FOLDING MACHINE has shown the way to better folding and greater economy in the plants of thousands of Printers and Bookbinders.

In a single piece of equipment it produces the equivalent of a whole battery of other makes of Folding Machines as it will fold a wider range of sheet sizes than a combination of any three Folders of other manufacture.

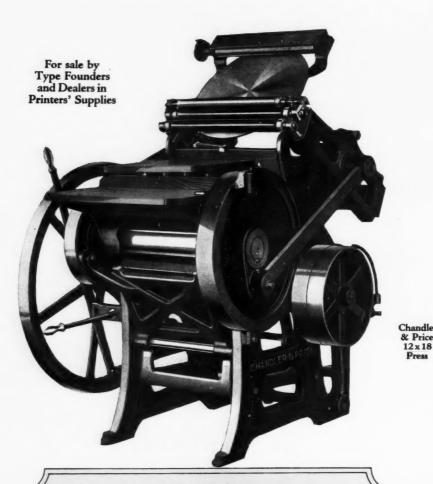
The Cleveland will make all the folds made by all the other Folders—and a great many that none of them can produce.

Send for descriptive boolkets.





This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.



Chandler & Price Equipment Cleans Up the Work and the Profits

GETTING a job into the shop is no more important than getting it out. That's why printers for thirty-seven years have staked their success on Chandler & Price equipment—that's why today they are doing so more than ever.

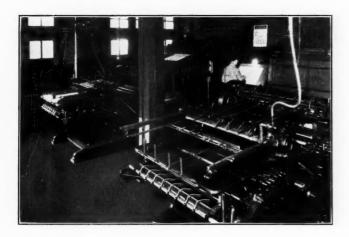
The Chandler & Price is *truly busy* because it never seems to stop except for the taking off of completed forms, washing up, changing inks (if necessary) and the putting on of a new form for the next job.

Built like the press, the Chandler & Price Cutter cuts and keeps on cutting, year after year—it is built to do so.

As your business grows, your Chandler & Price equipment should grow.

Chandler & Price

This insert printed work and turn, single rolled without slip-sheeting, on a Chandler & Price CRAFTSMAN Press. The name "CRAFTSMAN" is an exclusive trade-mark of The Chandler & Price Co. registered in the U. S. Patent Office.



He runs two presses yet he can concentrate, without worry, on one make-ready—until it's finished

HE picture and heading tell one way in which the Ortleb Ink Agitator lowers costs and raises quality. His other press is running and the Agitator is regulating the ink distribution. He knows that everything is all right on that press. He doesn't have to go look every few minutes and stir the ink. He can concentrate, without worry, on his new make-ready. Naturally, he makes-ready better and much more quickly. The results are better work, lower costs and a happier man.

But this is only one of the many accomplishments of the Ortleb Ink Agitator. Here is a partial list of what this system can do in your plant:

Save make-ready time.
Save ink (users report 25% to 30% saved).
Save slip-sheeting.
Maintain uniformity of color.
Lessen wash-ups.
Lengthen life of rollers and cuts.
Avoid offsetting and smudging.
Make all ink feed perfectly with almost no attention.
Prevent possibility of injury at the fountain.
Improve quality of work.
Eliminate worry.

These statements are not just opinions. They have been *proved* by users of our system. They can be proved in your plant for your profit, at no cost to you. Write or wire and we'll explain.

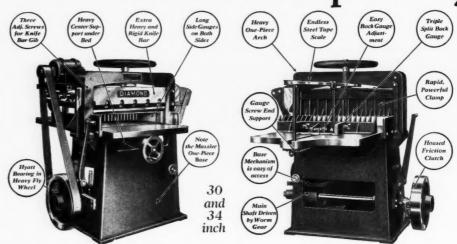
ORTLEB INK AGITATOR COMPANY

GEORGE ORTLEB, President

CALUMET BLDG.

ST. LOUIS, MO.

Diamond Built-In Superiority



Diamond Power Paper Cutters yield the maximum result with the least operating and upkeep expense. No Diamond Cutter has ever worn out. The many thousands of satisfied users in all parts of the world attest their great superiority. Note the massive three-piece construction—base, arch and table—other cutters use as many as seven pieces. Quality in the Diamond Cutter is "built-in"—an actual part of its construction.

Write Us or any Live Dealer for Literature and Prices

To Those Who Print From Plates



Our Plate-Base Equipment

will help you solve your plate-mounting problems, whether you do commercial work, specialty work, book, magazine and catalog work, labels or any other kind of printing from plates on flat-bed presses—either regular cylinder, platen, or automatic presses. Write today to our service department or to any live dealer in printers' supplies for illustrated literature describing our various plate bases

For All Kinds of Flat-Bed Presses

The Challenge Machinery Co. General Offices: Grand Haven, Mich. Branches located at Chicago and New York

In Eastern Canada: THE H. J. LOGAN CO., Ltd., Toronto



Photo by J. Horace McFarland Co., Harrisburg, Pa.

PHOTO-ENGRAVING

Makes American Gardens Bloom Anew

Being a comment by James Wallen on the rapid distribution of improved flowers, fruits and vegetables.

"THE GOLDEN ROSE OF CHINA", once the guarded secret pride of a mandarin's garden, is now the glory of thousands of American lawns.

This lovely shrub, with its blossoms like rosettes of yellow satin, was introduced to rose fanciers and the public in photoengravings. Old China's saffron rose is only one of a myriad of horticultural wonders which are given instantaneous distribution thru the use of pictures.

Thus the acreage of beauty and happiness is yearly enlarged. The

nurserymen of America utilize photoengravings in catalogs and in periodicals, not merely as an aid but as the actual means of selling.

"Your Story in Picture Leaves Nothing Untold" is amply proved by the strides of the nursery business.

The American Photo-Engravers Association has embodied in its booklet, "The Relighted Lamp of Paul Revere," some

facts that every business man will profit by knowing. Copies are to be had from your photo-engraver or from the general offices.

Look for this Emblem

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES: 863 MONADNOCK BLOCK-CHICAGO



rinters' Rollers For Newspaper Work

> PPEARANCE has much to do with the popu-A larity of any newspaper. Details of type and plates must be brought out sharply in order to please readers and advertisers. Sam'l Bingham's Composition Rollers possess the necessary tackiness and covering ability to produce such results.

> They function perfectly while the great presses are operating at top speed, properly distributing the ink so that there is no smudging to spoil the clearness of the cuts or rub off on readers' fingers. A wet paper arouses antagonism and defeats

the prime object of a newspaper — which is to get itself read.

Because of the quality and reliability of Sam'l Bingham's Composition Rollers, Chicago's six largest daily newspapers have used them for years. And no one of these papers has ever missed a mail because of roller trouble. A roll call of all the newspapers, daily or weekly, in the territory served by this company, would show that a surprisingly large percentage of them depend upon Bingham's Composition Rollers.

Seventy-six years of experience lie behind the manufacture of every roller bearing our name. In large or small plants, for newspaper, magazine, or job printing, Sam'l Bingham's Composition Rollers will produce highest quality results, doing full justice to plates, press and pressman.

Send your next roller order to the nearest of our eleven factories and experience real roller satisfaction.

= Use our Red Shipping Labels :

Sam'l Bingham's Son Mfg. Co. Printers' Rollers

CHICAGO 636-704 Sherman St.

CLEVELAND, OHIO

DALLAS 1306-1308 Patterson Ave.

ATLANTA 40-42 Peters St. ST. LOUIS 514-516 Clark Ave.

DES MOINES 1025 West Fifth St.

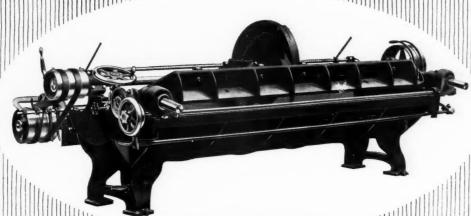
INDIANAPOLIS

MINNEAPOLIS 721-723 Fourth St., South

SPRINGFIELD, OHIO Cor. East and Harrison Sts.

PITTSBURGH

For 76 Years Bingham's Reliable Printers' Rollers



THE SEYBOLD AUTOMATIC KNIFE GRINDER

The importance of the work which a Paper Cutter has to do warrants the best grinding equipment

Economical operation of cutters and the quantity and quality of production depend on properly ground knives

These facts demand your investigation

THE SEYBOLD MACHINE COMPANY

MAIN OFFICE AND FACTORY - DAYTON, OHIO, U. S. A.

MANUFACTURERS OF

CUTTERS AND DIE PRESSES

And Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Box Makers,
Paper Houses, Textile Manufacturers, Sample Card Houses, Etc.

TRIMOSAW USERS

Our Best Salesmen

Realizing that the letter to the right resulted in the sale of a TrimOsaw, the second as a result of one user's satisfaction, while the letter in the March number from the Cortland Standard, Cortland, N.Y., a job office, accompanied a repeat order, you will appreciate how greatly an obsolete or less efficient machine than the TrimOsaw is handicapping your shop and definitely reducing your profits.



Ask Us to Send You Samples of Work Such as Mitering, Inside Mortising, Type High Planing, of in Fact Anything You Are Interested in.

Waechter Printing and Publishing Co.

Publishers of the WILKES-BARRE WAECHTER

JOB PRINTING

92-94 S. State St., Wilkes-Barre, Pa.

Gentlemen:

Upon request of Hill-Curtis Co., Kalamazoo, Michigan, I am only too glad to give you my opinion on the TrimOsaw.

Our office is only a small one, employing 3 men and issuing an 8-page weekly newspaper, also doing a little job work, but we find the router, drill and jig saw model A-3 TrimOsaw so satisfactory and so profitable that I wonder now why we hesitated so long installing it.

We held off a long time and gave careful consideration and deliberation to two points: first, whether we should purchase at all, and second, what make. I can truthfully say to you, friends, that if I had to do it all over again I would not hesitate 5 minutes on either point, and that the TrimOsaw would be my choice.

I write this way after having used the machine for 6 months, and when I say I am satisfied I am putting it mildly. Immediately after the machine was received I personally and without any trouble whatever learned how to perform all operations including such unusual ones as inside mortising with jig saw of solid type high metal blocks.

The machine had not been in my shop two weeks when the Planters Nut and Chocolate Co. examined it and immediately purchased one.

If you need a saw trimmer, then my advice is, do not experiment, but start with the right one, and by that I mean the Model A-3 TrimOsaw. I can personally assure you, you will never regret it.

In a small place like ours, overhead expense can be kept track of very easily. I figured when this machine was bought that this item would naturally increase, but I find that it has really been reduced. In short, we do our work better, quicker and at less cost and, therefore, I know you will say with me if you follow my advice: "Never any saw but the TrimOsaw for me."

Gustav A. Siesing,
Manager.

YOU WILL BUY A TRIMOSAW IF YOU INVESTIGATE

Exclusive Agents for Canada and Newfoundland Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina, Vancouver

Exclusive Agents for Australia F. T. Wimble & Co., Ltd. Sydney, Melbourne, Brisbane

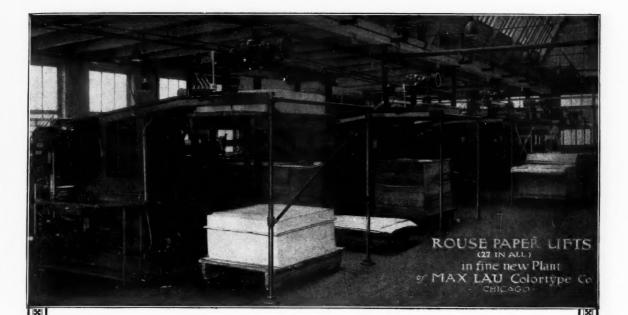
Hill-Curtis Chicago Store



Hill-Curtis New York Store Printing Crafts' Bldg., 461 8th Ave., Room 1603 New York City Exclusive Agents for France The Canadian American Mach. Co., France, S. A. Paris, X., France

Exclusive Agents for England The Canadian-American Mach. Co., Ltd. London, E. C. 4, England

Rep. Southeastern States Dodson Printers' Supply Co., Atlanta, Ga.



Max Lau Colortype Co.

One of the Finest Printing Plants in the United States

AN you afford to ignore the fact that over 600 Rouse Lifts are now used in modern printing plants? In the Max Lau Colortype plant pictured above there are only four or five presses not equipped with Rouse Paper Lifts. Every hand fed press and every press equipped with a Cross feeder has a Rouse Lift attached. Just recently the A. H. Pugh Printing Co., Cincinnati, installed *five* Rouse Lifts. New converts to Rouse Lifts are being made regularly.

There Is No Exclusive BEST Feeding Method

There is a use for the old plain hand feeding method. There also is a definite use for automatic feeding. Rouse Lifts have an equally definite place—and on a greater variety of feeding than any other method. Rouse Lifts will increase cylinder press output a minimum of 1000 sheets a day. You owe it to your business to ask us to tell you why other printers are finding Rouse Lifts so profitable.



IN CANADA: ROUSE HEAVY PRODUCTS SOLD EXCLUSIVELY BY TORONTO TYPE FOUNDRY COMPANY, Ltd.



The Chandler & Price Printing Presses

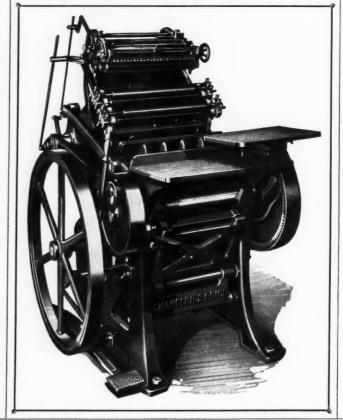
8x12

10x15

FOUR SIZES~

12x18

 $14\frac{1}{2} \times 22$



THE CRAFTSMAN ~ 12x18 ~ WITH ITS WONDERFUL DISTRIBUTION SYSTEM

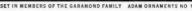
Wstock at our Selling Houses for prompt delivery. When in the market for a new C. & P. Press, write, telephone or wire your requirements, including motor equipment, to the nearest American Type Founders Company Selling House

Selling Houses Located in the Following Cities:

BOSTON NEW YORK PHILADELPHIA RICHMOND BALTIMORE BUFFALO PITTSBURGH CLEVELAND CINCINNATI ATLANTA CHICAGO DETROIT ST. LOUIS MILWAUKEE MINNEAPOLIS

KANSAS CITY DENVER SAN FRANCISCO SPOKANE PORTLAND, ORE. LOS ANGELES WINNIPEG

AMERICAN TYPE FOUNDERS COMPANY





The F & G Book Stitcher

EXPERIENCED?



F 4382

ENGRAVERS & PRINTERS IN ONE OR MORE COLORS FOR PARTICULAR PEOPLE . . .



CATALOGUES, BOOKLETS, CALENDARS, POST CARDS

240 to 250 EAST FOURTH ST.

LOS ANGELES

December 15th., 1924.

Leonard Machinery Company, 1355 West Ocean Ave., Long Beach, Calif.

Dear Sirs:-

We are pleased to say for upwards of three years now we have successfully applied the principle of wire stitching in our bindery to the entire satisfaction of our clients and ourselves.

Wire stitching in bookbinding, as possible on your F & G STITCHER, is speedier, more economical and more durable than thread sewing and in our opinion it offers, as it were, a panacea, to the makers of Commercial Books.

We know whereof we speak as we have examined our own work after it has been subject to twelve and eighteen months hard usage finding the forms in place and the binding intact.

For general book work and particularly on catalogues and directories we are convinced your proposition is ideal.

Yours very truly,

PHILITS FRINTING COMPANY

Write for descriptive circular which gives a clear outline of the machine and its functions.

BUILT BY

LEONARD MACHINERY COMPANY

Designers and Builders of High Grade Machinery

1355 WEST OCEAN AVENUE LONG BEACH, CALIFORNIA







Premier Register Table

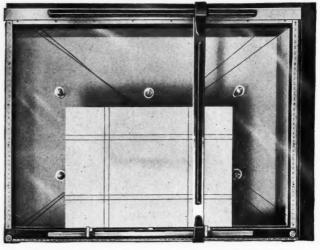


Your Premier Table will never be idle. You'll keep it busy almost every hour of the day!

For accuracy, speed and ready convenience in the line-up and color registration of forms no other appliance has ever equalled the Premier Table.

TODAY'S exacting requirements of precision of line-up and register and economy of production of black and color printing make the Premier Table one of the most satisfactory and profitable investments the modern printer can make.

Hundreds of the best-known printing establishments in the country bear witness to the indispensable value of this table. Its exclusive features (patented) are making money for every printer that installs it.



Top view of Premier Register and Line-Up Table, showing illumination chamber and mechanism of sliding straight-edges

George R. Swart & Company, Inc.

Printers' and Bookbinders' Machinery

American Chalk Overlay Process

NEW YORK

NEW YORK: Printing Crafts Bldg. PHILADELPHIA: Bourse Bldg.



CHICAGO: Rand McNally Bldg. LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place

Accuracy

Balanced Construction

Higher Speed

Increased Production



It Deserves Death

Static is a ruthless destroyer. It shows no mercy to printers' time, money and good work. It murders profit.

The great American jury of printers bring a unanimous verdict against it. GUILTY! Guilty on the counts of

Jobs killed by offset
Time killed by delayed backing-up and slowed-up production
Profits stolen by stock waste and slip-sheeting

and condemned to DEATH by means of

THE CRAIG DEVICE

The rays of this effective equipment are fatal to static. Electro-magnetically controlled, they are automatically ignited and extinguished with the starting and stopping of the press.

Their hot breath passes into the paper, annihilating static and offset.

Pass your pen over the coupon below to the right and send it for our booklet "Speeding Up the Presses." Reading this should induce you to take advantage of our offer inviting a free trial of the CRAIG DEVICE.

Des as a state of the same of	
CRAIG SALES CORPORATION 636 GREENWICH ST. NEW YORK	CRAIG SALES CORPORATION 636 Greenwich Street, New York City Gentlemen: Please send me, without any obligation, a copy of your booklet, "Speeding Up the Presses."
	Name
	Address



J. HORACE McFARLAND COMPAN Mount Present Brown

August 15, 1921.

Carmichael Blanket Co., Atlanta, Georgia

Jentlemen:

For more tham a year we have had in use on all of our cylinder presence on which it was practicable to use them, the Carmichael Relief Blankets, and see are very happy to be able to asy that we believe doubtedly they save considerable make-ready time on the presens, and we know for a certainty that the having of these blankets on the presses has saved the emashing of many a plate which would have occurred if

The only pessible objection to the blanket shich we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very land to get them burde deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

BBN/W

J BORACE MCFARLAND COMPANY

Robert B Mi Farland

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

(Patented

Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA





A LIGHT TRAVELING COACH 1804 Printed with Charles Eneu Johnson & Company Standard Process Inks



For Over a Hundred and Twenty Years Charles Eneu Johnson & Company Inks have been famous for their Sterling Quality





Branche

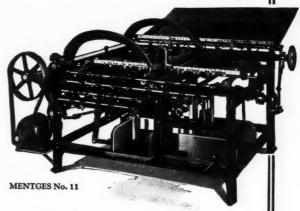
NEW YORK CHICAGO BOSTON ST.LOUIS CLEVELAND DETROIT BALTIMORE KANSAS CITY PITTSBURGH ATLANTA RICHMOND NASHVILLE DALLAS BIRMINGHAM

STANDARD FOR OVER A CENTURY

"I'd Never Go Back to Hand-Folding"

WHEN we asked a bindery foreman how he liked his Mentges No. 11 Folder, the above was his answer.

Not satisfied, we asked, "Why?" He said: "One girl now does the work of four in one-fourth the time; that means time and money saved. Besides, the Mentges No. 11 turns out better work—every sheet is folded true to a hair-line. I have no mechanical trouble, jobs come out on time, the upkeep is nil, and the operating cost is trivial—no, I'd never go back to hand-folding."



This is Mentges No. 11. The small operating motor uses but little current. Sheets up to 25 x 38 are handled with speed and uncanny accuracy, and with the additional attachments, this folder will take care of the average printer's folding. Unless you are **perfectly** satisfied with your folding now, write for particulars on how a Mentges will solve your **particular** problem.

Mentges Folding Machines

Are Made by

The Mentges Folder Company :: Sidney, Ohio

"THE RIGHT FOLDER FOR YOUR WORK"

Diploma Blanks

The Goes Art Advertising Blotters

are a useful, lasting, attractive, inexpensive

Direct Advertising
Medium

In this line there are appropriate styles for every business.

Write for Samples



OW is the time to sell Diplomas. Schools and colleges of all kinds will soon be closing. They all need Diplomas. With the help of the Goes Diploma Blanks, the local Printer or

Stationer can secure these orders. Diploma orders always yield for the Printer a handsome profit.

Of The Goes assortment includes blank lithographed Diploma Designs appropriate for Public Schools and Private Schools; Common and High Schools; Colleges and Universities. These designs can easily be overprinted by the Printer and thus made into fitting and attractive finished Diplomas.

Write for samples.



GOES LITHOGRAPHING COMPANY

35 West 61st Street, Chicago



Golding Art Jobber

O succeed is to serve faithfully and well. So in printing service, it is high quality work and speedy production that are dominant factors in building up and holding business. ¶ The Golding Art Jobber is a great help to the printer who endeavors to please his customers and at the same time make a good profit on each job. ¶ By its distinctive and simple type of construction it produces the highest quality of work economically. It is found equally profitable for either large or small size jobs. ¶ With two distinct distributions from two distinct points at each impression or three distributions if Vibrating Riding Rollers are added, a better and more uniform distribution of ink is obtained and double rolling is eliminated. ¶ The Golding Art Jobber is made in two sizes, 12 x18 and 15 x 21. Both presses are strong, heavy, rigid, durable, easy to make ready, mechanically fast and easy to feed at high speed.

Full particulars are furnished upon request.

Golding Press Division

American Type Founders Company FRANKLIN, MASS.

Manufacturers of

Golding Jobber, Pearl Press, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever
Paper Cutter, Pearl Paper Cutter, Little Giant Lead and Rule Cutter, Boston and
Official Card Cutters and Golding Tablet Press.



OFF!

...Like a Flash

Here is an exact reproduction of a type form which was not properly washed when lifted from the press. The ink hardened, dirt accumulated. A year passed.

A few drops of PHENOID Instantaneous Type Cleaner were applied to clean part of the form, no special effort being made to have it show to advantage. Here is the photographic result. Make the same test yourself—on your hardest job—at our expense—then you'll know what "INSTANTANEOUS" really means.

MAKE THIS SAME TEST YOURSELF... at Our Risk

Hunt out your oldest, dirtiest form. Apply PHENOID—and see what happens.

To make it easy for you to do so—we'll supply a quart can for you to try . . . at our risk. Pay if you like it.

Just watch how a few drops will make the type clean and clear—no matter how dirty, old or hardened the ink may be.

While you're at it—see how fast it cleans the surfaces and interstices of electros, plates, half-tones, linotype, monotype, etc.

Notice also that it requires no rubbing . . . that it wipes off and dries at once. No oily benzine effects. No scratching because no rubbing. Never affects type or cuts no matter how long or often it's used.

Notice how quickly and easily it cleans the fountains before changing colors.

Just out of curiosity put a drop of PHENOID on a piece of white paper. See how it evaporates—and the absence of stain.

Just use the coupon below. Clip it now before it slips your mind.



Chalmers Chemical Company

Specialists in Solvents and Detergents for Over 20 Years
123 Chestnut Street, Newark, New Jersey

1	No. of the last of	
CL.		
nalme	rs CL	
123 Ch	Chemical C	1
Send ala	ers Chemical (ompany
to be, I'll por	bottom dollar if it's for it—and be after	of PHEST
Fin Pay	for it and h	all it's NOID. You
1 "uma	-416	er more cracked up
Individual's N	***********************	
Individual's No.	ame	

City	*****************	

***************************************	***************************************	

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City
Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

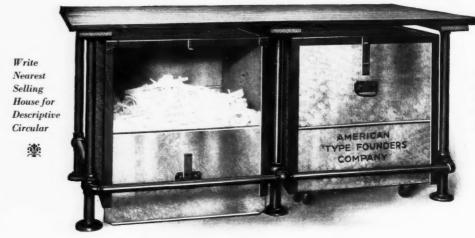
INDIANAPOLIS, INDIANA

British Agents: Borne & Co., Ltd. 35-37 Banner St., London, E. C. 1

608 South Dearborn St., Chicago

Canadian Agents: Toronto Type Foundry Co., Ltd. Toronto, Montreal, Winnipeg

CUT-COST PAPER CUTTER TABLE



Made by the Hamilton Mfg. Company

*

Designed by the Engineering Department of the

AMERICAN TYPE FOUNDERS COMPANY

COVERING THE CONTINENT



A Successful Series of Wilson Bros folders and their history

HERE is another of the Foldwell series showing direct mail pieces which have been eminently successful. This group of folders prepared by Wilson Bros. for the use of their dealers was so productive that it was reprinted. Through wise color combinations an effect of striking variety was gained, though the entire series of eleven was economically printed in three forms of three, and one of two. Because of its fine printing surface and exceptional strength FOLDWELL was chosen for this important job. The history of this series follows:

Purpose: For dealer distribution to their customers through envelope and package inserts and counter use;

Distributed: As requisitioned by dealers. Imprinted for individual dealer.

Quantity: Original run, 650,000; 11 different folders;

Size: 31/2" x 51/2" folded;

Jold: One straight vertical;

Plates: Flat three color zincs by PremierEngravingCo.,Chicago;

Printing: By Stewart & Fryer, Chicago;

Inks: By Philip Ruxton, Inc., Chicago;

Art Work: By Floyd Davis, Chicago;

Copy: By L. R. Taylor, Adv. Mgr., Wilson Bros.

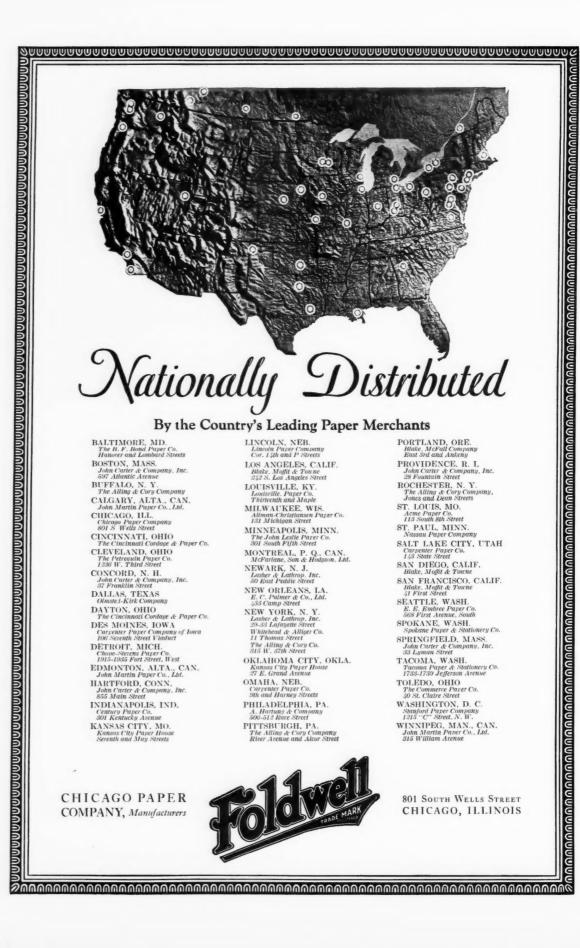
Paper: 25 x 38-70 lb. Foldwell Coated, White.

CHICAGO PAPER COMPANY . Manufacturers

801 South Wells Street, Chicago

NATIONALLY DISTRIBUTED

Manufacturers of the foldwell line of folding coated papers-coated book, cover, writing, dull-coat writing and split-color





The Automatic Feed with the Human Motion on the BAUM FOLDER is Breaking Production Records Everywhere

Landis Press, Harrisburg, Pa., writes—"One girl folds 50,000 to 52,000 sheets (3 folds each—150,000 folds) every 8 hr. day."

Try out one on your own work

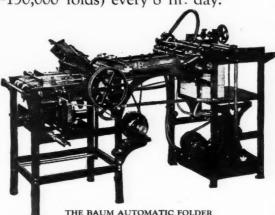
CUT hand-folding COSTS 90% and get your folding AS you WANT it, WHEN you WANT it.

It returns entire investment in 1 to 4 weeks' use.

It is SIMPLE, COMPACT, SPOILAGE PROOF and VERSATILE.

RUSSELL E. BAUM

615 Chestnut Street :: Philadelphia Branches or authorized dealers in 37 cities



THE BAUM AUTOMATIC FOLDER

The Brackett Double Head Stripping Machine

A Profitable Machine for Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers

With the Brackett Stripping Machine you eliminate inconsistencies in bookbinding by reinforcing the vital parts, and in doing that you build your business beyond competitors.

This wonderful machine does perfectly what is difficult and laborious by hand. It will strip sidestitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half-bound and full-bound end sheets, reinforces side-stitched or sewed paper-covered catalogues between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps. It will apply a strip of paper or cloth to

the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs, in fact, it will strip any style of side-stitched books which have flat backs or any style of saddlestitched books which have sharp or convexed backs. It will put a strip from 1.2 inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose-leaf index sheets.

THE BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS, U.S.A.





Crank-Action Cutter and Creaser 20 x 30, 22 x 32 28 x 41 inside chase



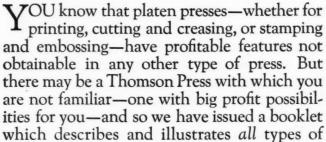
Colt's Armory Printing Press 14 x 22 inside chase



Laureate Printing Press 14 x 22 inside chase

Eccentric-Action Cutter and Creaser 26 x 38 inside chase

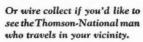
Platen Presses for All Purposes





Eccentric-Action Stamping and Embossing Press $12\frac{1}{2} \times 18\frac{1}{2}$ inside chase

Thomson Presses. Send for this booklet and be well posted on the latest improvements in platen press equipment, including the *modern* Colt's Armory and Laureate Presses.





Eccentric-Action Stamping and Embossing Press 18 x 24 inside chase

Thomson-National Press Company, Incorporated

Long Island City, N. Y. Fisher Building, Chicago

Also Sold by All Branches of the American Type Founders Company and Barnhart Bros. & Spindler



How much is Static Electricity going to cost you this winter?

If your presses are among the more than seven thousand now equipped with the CHAPMAN ELECTRIC NEUTRALIZER your static account is balanced and closed. But, if the CHAPMAN ELECTRIC NEUTRALIZER is **not** on duty in your pressroom **you don't know** what static electricity may cost you the coming winter—**in impairment of quality—in broken promises—in loss of money.**

Among the most enthusiastic users of the neutralizer today are those who formerly said they could "get by" without it. Send for circular.

Selling Agents for Automatic Ink Dryer

The Safe Gas Attachment for Printing Presses



United Printing Machinery Co.

38 Park Row New York 83 Broad Street Boston 604 Fisher Bldg. Chicago

AUTOMATIC INK DRYER

It Quickens Oxidation



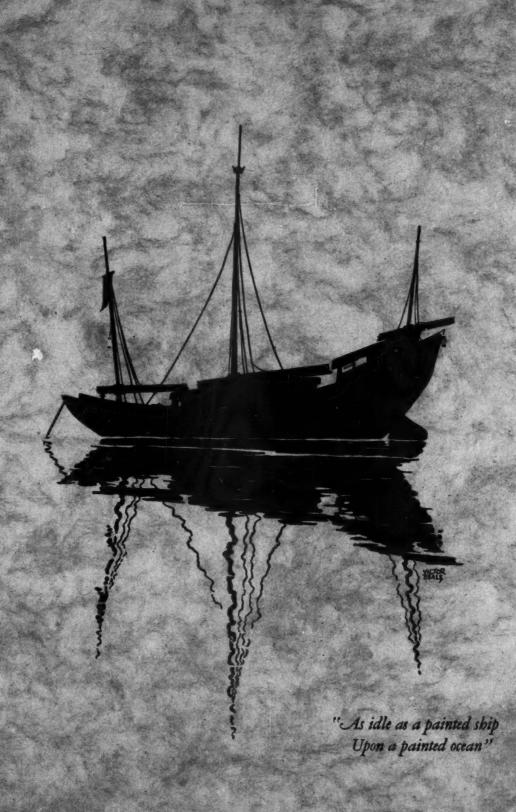
Users are sending their work to the bindery hours earlier than ever before. On some kinds of paper printing ink dries by oxidation and by absorption. On the better grades, however, oxidation is a much greater drying factor than absorption. Heat Quickens Oxidation. Heat is applied directly to the sheet by the AUTOMATIC INK DRYER. By its use slipsheeting becomes practically a thing of the past not only on black and white printing but also on color presses. A special descriptive circular tells you how the AUTOMATIC INK DRYER has been made absolutely free from fire risk. Send for your copy today.



UNITED PRINTING MACHINERY CO.

38 Park Row, New York 83 Broad Street, Boston 604 Fisher Building, Chicago

AF ~



KAMARGO KNOWLTON COVERS

for extreme or modest efforts MOROCCO GAY HEAD GARAG

(1)

HE thrill of adventure—escape from the world of income taxes—woolen underwear and roast beef. Lure of queer, distant, far-off things. The spur of the different that sometimes eggs on the most stolid of us. Out then with the stuffy, precise, easy-to-do folder or catalog. Protect your literature with a good paper that will be as conservative as Sunday dinner on Main Street or as vividly colorful as a western barbecue.

With any one of the Kamargo Cover Trio and your good printer, you can sit back and smugly reap the reward of your sound judgment in paper buying.

Three different papers—twenty-six color effects—good wearing and printing qualities—fair prices—that's the story of the Kamargo Trio—

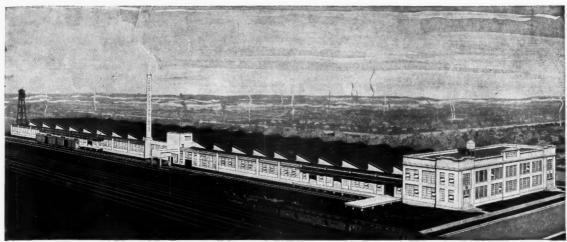
Morocco + Gay Head + Garag

Ask your dealer or us for sample books

THE MARI

KAMARGO MILLS
KNOWLTON BROTHERS FOUNDED WATERTOWN, N.Y.

Makers of Kamargo (K) Watermarked Duplicating Paper



Complete new printing plant for The Art Color Printing Co., at Dunellen, N. J., containing approximately \$125,000 sq. ft. of floor space. A typical Austin Unit
Responsibility project which includes: finance, design, construction and equipment, under one contract and for one lump-sum price.

Austin Daylight Plants for Progressive Printers

Austin Building Projects Just Completed

The Art Color Printing Company's plant, shown in the illustration above. This complete, new plant, of steel-frame construction will cost approximately one million dollars complete. Completion, including equipment, guaranteed in 120 working days, with \$250 a day bonus and penalty clause.

News-Tribune Company, Wilmerding, Pa. A newspaper and publishing plant for the Westinghouse interests. A multi-story building of re-inforced concrete.

The Willard Times, Willard, Ohio. A newspaper plant of Austin Daylight design and construction.

The Plimpton Press, La Porte, Indiana. A new branch plant, designed and constructed under the Austin Method.

The Telegraph Printing Co., Harrisburg, Pa., an Austin Modified No. 2 Standard Building.

Before you go ahead with plans for your new printing plant, get in touch with Austin.

Austin's broad experience in building Daylight Plants for printers is at your service. Austin will help you develop your plans, and under the Austin Method of Unit Responsibility will design, build and equip your plant complete.

One contract will cover the whole job, including ironclad guarantees—

- —that the fixed lump-sum price will be the final cost for the project complete.
- -that your plant will be ready at a definite date, with bonus and penalty clause, if preferred.
- —that materials and workmanship will be of high quality throughout.

Ask Austin for building data and valuable information. Wire, phone or clip the coupon for a copy of the Austin booklet "The A No. 1 Plan."

THE AUSTIN COMPANY, Cleveland Architectural Engineers and Builders

lew York Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Birmingham Portland The Austin Company of California: Los Angeles, San Francisco. The Austin Company of Texas: Dallas

AUSTIN

ENGINEERING

JILDING EQUIPMENT

THE AUSTIN COMPANY Cleveland

You may send me a copy of your booklet, "The A No. 1 Plan,"

We are interested in the construction of......

.....

rim



Commercially impossible—for personal selling. Yet not only practical but *being done* by means of Direct Advertising.

One manufacturer of industrial equipment maintains classified mailing lists of 35,000 names, and mails folders, booklets, mailing cards, blotters and sales letters to a total of more than a quarter million items a year. He says the salesmen are enthusiastic about this Direct Advertising influence because regularity of mailing makes buyers unconsciously retain the company in mind, and in many instances Purchasing Agents save orders for salesmen of the company.

A Salesman's call costs from \$3.00 to \$25.00. A Direct Advertising call costs from two cents up, depending on its elaborateness.

Two cents is mighty cheap insurance for an order. And any manufacturer can easily outline a program for Direct Advertising "calls." If it takes a salesman two months to cover his territory, he has only one day to sell each customer. His competitors have forty-nine days.

A Unit of Direct Advertising every two weeks in that salesman's field will go far to forestall competition.

For thoughtfully planned Direct Advertising pays its own way!

EVERY PRINTER has customers whose salesmen see their trade only at long intervals; competitors wedge in during the gaps between calls. This fifth advertisement of our Direct Advertising series suggests one way to solve the problem. Use this copy if you choose—electros of illustrations furnished at cost.



Bradner Smith & Company

WHOLESALE PAPER

333 So. Desplaines Street, Chicago, Illinois Telephone, Monroe 7370



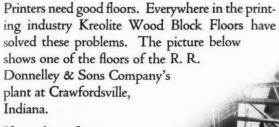
Do Your Floors Retard Production?

Do your floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

our engineers study them and make recommendations without obligation to you.

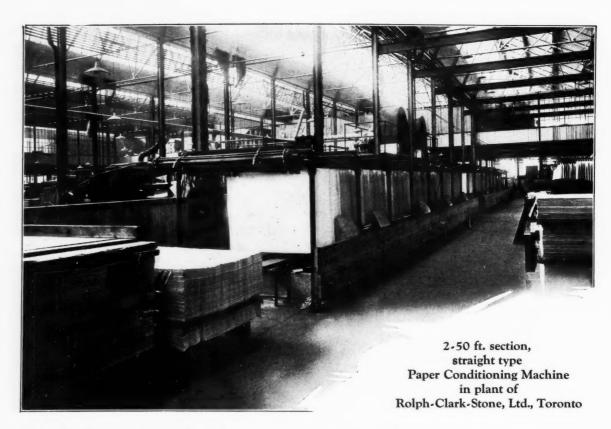
The Jennison-Wright Co., Toledo, O.

Branches in All Large Cities









Rolph-Clark-Stone, Ltd., Toronto, say -

We are pleased to state that the Paper Conditioning Machine that you installed in our plant in the early Summer, is giving us great satisfaction. It has increased our capacity for seasoning paper and it enables us to season our paper very quickly. When we have had trouble with paper creasing in the early colors of a job, we have invariably found that we can rectify the stock by putting it through the machine.

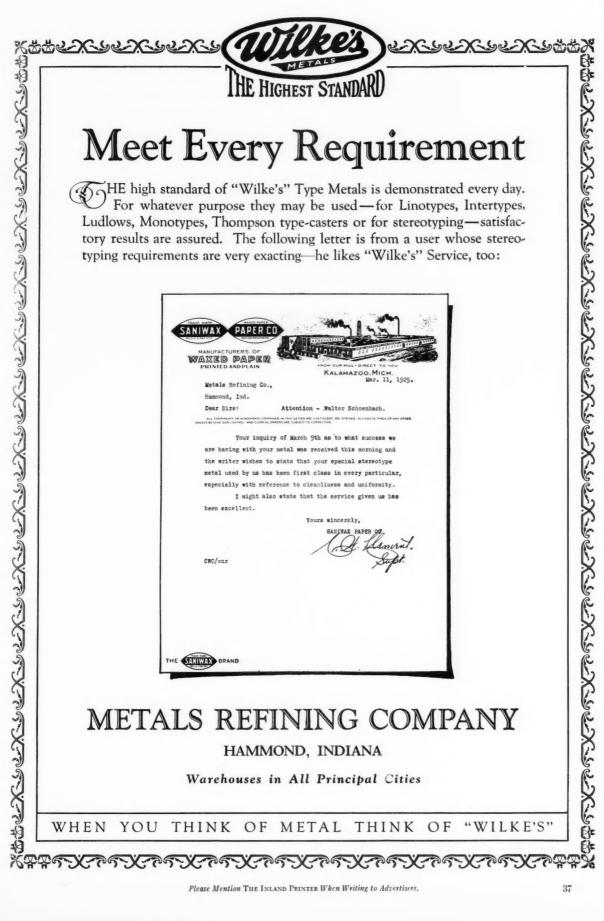
Over and above this, we have often found our paper stretch after printing say two or three colors, and previous to this we would have to make our transfers function with the paper. Now, by putting the stock through the machine, we have been able to carry many jobs through quite successfully without this added expense. ??

A Proper Size and Type Machine for Every Plant

THE WILLSEA WORKS

Engineers - Founders - Machinists

ROCHESTER, NEW YORK, U.S.A.





NATIONAL PROCESS COMPANY, INC. 218-232 WEST 40TH STREET NEW YORK CITY

February 5, 1925.

Typon Reflex Paper Co., 1465 Broadway, New York, N. Y.

Gentlemen:

This letter will confirm our telephone order for an additional 500 sheets 16" by 20" of your Typon paper, which you will please deliver to us as soon as possible.

We have now been using your paper for over two months and find that for certain classes of work, especially black and white line work, it is very satisfactory, and on the classes of work for which we are using it there is a considerable saving as against our former method of producing this work by the wet plate process.

The greatest advantage to us, however, is the element of time, since we find that by using your paper we can produce a given number of pages nearly ten times as fast as we were for-merly able to do. Naturally, this time element is very important to us and permits us to secure business on promises of delivery which we could not very well obtain otherwise.

We hope that you will continue to maintain a liberal supply of this paper in order that our orders, which we anticipate will increase, can always be promptly complied with.

Very truly yours,

NATIONAL PROCESS COMPANY, INC., (Signed) Geo. E. Loder, President.

> C. STRUPPMANN & Co. WEST HOBOKEN, N. J.

> > February 10, 1925.

Typon Reflex Paper Co., 1465 Broadway, New York City.

Gentlemen:

We have tried your Typon Celluloid Films and find it to work exactly as you said. It is just the thing for our exact size work, and we certainly are pleased with the way it works.

It gives a good, sharp, clean, dense negative and is just what we wanted.

Yours very truly, C. STRUPPMANN & Co., (Signed) C. Struppmann. Typon Paper Negatives

Typon Reflex Paper is a new photographic paper, of great density and contrast, manufactured as Strip-Film and Non-Strip paper, for photolithographic, photoengraving and photo-copying uses. It can be stripped for printing down on zinc.

Typon Paper Negatives Are Produced

In the Printing Frame by direct contact printing, or, by means of the peculiar reflex action of the Typon Emulsion, through filter, by reflex printing, for exact size reproduction of type matter, printed on both sides, books, tariffs, catalogues, business forms, tabulation, statistical charts, music, pencil drawings, etc.

With the Camera for exact, reduced or enlarged size reproduction of black-

white subjects, from type to halftone.

With competition keen, speed of production, saving in cost of producwith competition keen, speed of production, saving in cost of production, and quality, are the reasons that cause more and more concerns to introduce Typon in their plants, replacing the ancient, cumbersome and expensive wet plate process for black-white reproduction. The concern using Typon Paper Negatives is forging ahead of competition because of unprecedentedly quick delivery of jobs, lower prices on account of increased margin of profit, economy of operation and cutting down of overhead overhead.

For illustration: An order was received by a certain New York Company for a job requiring 127 negatives 16 x 20. The negatives were made on Typon Paper with one camera and by one operator and assistant, stripped, printed down on zinc, and the job was printed and delivered within 7 hours.

Any shop with photo-lithographic equipment can at once install and use Typon Paper without having to invest any capital or running any risks, for Typon is a product ready for immediate use. In giving Typon a thorough tryout, there is no other risk than the investment in a few packages of Typon Paper, and even that is no risk, for its manipulation is as simple as developing a kodak film negative.

Facts Concerning TRP Saving

Time: As many as 300 finished TRP Negatives 16 x 20 exact size reproduction, ready for printing down on zinc, have been produced by one of the big New York City concerns in an ordinary day's routine of work with one

camera and with one operator and assistant.

No matter to what degree of efficiency a wet plate department may have been developed, the plant using Typon Paper instead of the wet plate for black-white work can produce at least ten times as fast as is possible by the wet plate process. For quantity production it is impossible to compete with Typon Paper Negatives.

Cost of Production: Apart from the factor of time, Typon Paper, at 15c per square foot, being a product ready for immediate use, is cheaper even than the material used for preparing the wet plate and the labor spent on this operation. Typon Negatives can be filed away for future use. They give perfect density, and there are no pinholes, silver bath, scum, opaquing, and other troubles of the wet plate, to contend with.

Typon Paper Applies to Black-white line work reproduction by camera or contact printing. Letterheads from stone or copy, and halftones. Making negatives for offset press plate by pulling proof from type

direct, without camera or frame exposure. **Typon Paper** is sold in minimum quantities of one package of 100 sheets of either Strip-Film or Non-Strip Paper at the rate of 15 cents per square foot. Packages, being sealed, can not be broken for trial orders. Direc-

tions for use with each package. **Standard Sizes:** $9\frac{1}{2} \times 12$ —\$11.85, $10 \times 12\frac{1}{4}$ —\$12.75, 11×14 —\$16.05, $12 \times 16\frac{1}{4}$ —\$20.30, 16×20 —\$33.85, 17×22 —\$38.95, $19 \times 24\frac{1}{4}$ —\$49.00. In rolls of $26^{\prime\prime\prime}$ width and 100 feet length at \$32.40.

Typon Celluloid Film is sold in minimum quantities of one package of 50 sheets, packed in sealed boxes.

Standard Sizes: 10 x 12-\$11.85, 11 x 14-\$16.05, 16 x 20-\$33.85.

Sole Representatives for Canada: ROLPH-CLARK-STONE, LIMITED. TORONTO

TYPON REFLEX PAPER CO.

1465 Broadway

The KELLY What Users Think of It



The Blair Co., Pittsburgh, Pa.: "It is now over fifteen months since we installed our Kelly Press (Style B) and are pleased to report that its performance has far exceeded our most sanguine expectations. Without this addition to our plant it would have been impossible for us to handle the volume of business offered. The Little Kelly has not cost us a cent for repairs since its installation. It is a real moneymaker, and should business warrant any further increase in our equipment it will be another Kelly."

The Procter & Collier Co., Cincinnati, Ohio: "During the past two years we purchased three of these Kellys (Style B Special), and in 1924 the average production on them for the twelve months was 73% productive time, while the hour cost of production for the twelve months was \$1.85 per hour. The above includes labor and all overhead, and these figures speak for themselves."

Highton & Gallard, Inc., Newark, N. J.: "We have had several gratifying experiences with press runs on our Kelly Press. A proof of the best of these is enclosed. The red form was run in eight hours, with a total of 25,300 impressions. The grey form was also run in eight hours, with a total of 19,000 impressions. While these may not be record performances, yet we feel that these experiences will be of interest to you."

Holling Press, Inc., Buffalo, N.Y.: "We thought it might interest you to know the results we have obtained with the No. 2 Kelly Press installed in our plant last May. This press has been operated continuously day and night since its installation and we find it to be about the best money-maker of any of the thirteen (13) presses in our plant. It is rapid, accurate and quick to get in operation. For a great many classes of work, we consider it to be the most desirable press on the market."

n

0

THAT the Kelly is deserving of its prestige as the Standard Automatic of the World is shown by these statements from users. What could be more convincing than such testimony direct from the printing office? When you install your Kelly you will be equally as enthusiastic. Our managers and salesmen will be delighted to talk with you. Write today to nearest Selling House.

For Sale at all Selling Houses of

American Type Founders Company

Also by Barnhart Brothers & Spindler at Washington (D. C.), Omaha, Dallas, Seattle; all houses of National Paper and Type Co., in Latin America; Toronto Type Foundry Co., Ltd., Canada East of Port Arthur; Alex. Cowan & Sons, Ltd., all houses in Australia; Canadian-American Machinery Co., London, England.

SET IN GOUDY CATALOGUE AND GOUDY CATALOGUE ITALIC CLELAND BORDER

R. J. DOWD KNIFE WORKS

Beloit, Wisconsin

Attached we are sending specifications for "Special A" Knives in accordance with your ten day free trial offer.

Send this Coupon for Ten-Day Test at Our Risk

A New Paper Knife

- -it's called the new "Special A" Dowd.
- —a remarkable new steel that holds its edge—requires less regrinding.
- —cuts clean on any stock from tissue to board, without draw or squeezing.
- —it's remarkably accurate.
- and you try it at our risk for 10 days.

R. J. DOWD KNIFE WORKS BELOIT, WIS.

MAKERS OF HIGH QUALITY KNIVES SINCE 1847



Unlike any other paper



IT HAS THE THREE FEATURES THAT EVERY BOOKKEEPER WANTS

Note the smooth, clean texture of Parsons Defendum after the erasure test. It stands up under the grinding strain.

 ${f I}^{
m F}$ YOU were to send a memorandum to your bookkeeping department tomorrow morning, asking them the three most desirable qualities in

a ledger paper, you would probably get a reply like this:

"First of all we want a paper that lies flat in the binder. Nextwewant a paper that erases quickly and neatly. And finally we want a strong paper that resists wear, facilitates writing and makes a permanent record."

How this famous paper meets today's needs for modern office work

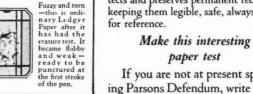
The first Parsons paper was made in Holyoke seventy-two years ago. We have kept pace with business

requirements. And today we offer you the famous "Three-Point" Parsons Paper with the fundamental features every bookkeeper wants.

1. Due to a special manufacturing process, Parsons Ledger Paper has a Perfect Hinge for loose-leaf ledger work. The hinge is made in the sheet of paper (not crimped) and becomes a part of the paper itself.

2. Parsons is exceptionally easy to erase. A few strokes of the eraser and the page is absolutely clean. No ugly blemishes remain to mar and spoil the cleanliness of the page.

> 3. Parsons Defendum Ledger is a sturdy paper-made to resist the ravages of constant daily handling. It will not curl or bend at the edges or sag at the binder. It facilitates writing. And it protects and preserves permanent records—keeping them legible, safe, always ready



If you are not at present specifying Parsons Defendum, write today to us for a sample of this famous

"Three-Point" paper. Compare it with ordinary ledger paper. Compare its ease of writing and erasing. Note its sturdy texture. And see the Perfect Hinge. Once you have tried it you will never go back to less efficient brands. Parsons Paper Company, Holyoke, Mass.



Parsons Defendum Ledger

a Better Business Paper

Note these Economy Points of Parsons Defendum

- **1**—It erases easily.
- **2**—It stands up under continued handling. Every sheet is *loft*-dried by time. It will not curl or bend at the edges.
- **3**—Its beautiful surface fits any penmanship—speedy writing or slow, fine point or stub, black ink or color.
- 4—It offers the extra advantage of Parsons Perfect Hingethathelps keep loose-leaf ledger pages flat to save time in making records.

THE PARSONS PAPER COMPANY, HOLYOKE, MASS.



These Ludlow Italic matrices in Ludlow Italic composing stick are ready for casting one or more non-breakable Ludlow Italic sluglines.



This Ludlow Italic slugline shows how it is possible for Ludlow Italics to have full-kerning effects without having any kerns to break off.

Works of Quality

This beautiful Ludlow quality typeline was printed from the italic typeslug above. Ludlow Italic matrices are furnished in many attractive faces and in a wide range of sizes.

HEREVER the Ludlow system of composition has been installed there has been a greatly increased use of italic. Printers and advertisers alike take delight in using the beautiful, unbreakable Ludlow Italics because they add a subtle attractiveness to the printed page and stand up under hard usage. Besides, with the Ludlow these graceful italics can be had in unlimited quantities because the printer sets matrices, not type, and he always prints from sparkling new faces.

Ludlow Italic matrices are cut on a 17 degree angle. This makes it possible to cast perfectly designed, perfectly fitting and correctly sloping letters that have the full-kerning effect, but with no kerns to break off. This is one of many exclusive Ludlow features worthy of your consideration. It is a most important means for increasing the attractiveness of your printing.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

San Francisco, Hearst Building Atlanta, 41 Marietta Street Boston, 261 Franklin Street New York, World Building

Hacker Products

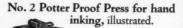
For Quality Proofing and Preliminary Makeready

No. 0 Poco Proof Press, illustrated.

Pocos are made in three sizes:

All have precision ground cylinders and precision planed beds. Cylinders are held in rigid mountings and in straight alignment with the beds which ride smoothly on precision ground rollers. The principle of impression is the same as employed on all standard cylinder presses.





Potters are made in three sizes:

No. 1 12"x 25" No. 2 17"x 25" No. 3 25"x 25"

All Potters have precision ground cylinders and precision planed beds. Like the Pocos they have the same principle of impression as standard cylinder presses. Potters can always be depended upon for quality proofs.



All three styles of Potters can be supplied with inkers or feedboards. When an inker is used on the Potter, it becomes a fast and dependable proofing unit.

The No. 3 Potter can be furnished with a special newspaper inker which proofs a full newspaper page when locked in a stereotype chase, without inking the chase.



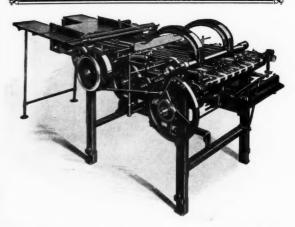
Send for a special circular descriptive of No. 3 Potter.

The Hacker Plate Gauge and Rectifier for Preliminary Makeready

By inspection and rectification of cuts before they reach the pressroom the productive capacity of cylinder presses can be greatly increased. Preliminary makeready of printing plates saves time in the pressroom on the same basis as proofreading type composition before it reaches the press.

The Hacker Plate Gauge and Rectifier measures the height or thickness of mounted or unmounted plates in the center as well as at the edges and under printing pressure. All underlay at the press is





THE Price and Cost of a thing are two separate items, and often confused. The Price of a machine is what the manufacturer asks for it—the Cost, what you will have to spend to keep that machine in service during its years of usefulness. That's what counts. In the long run, that item looms up as important as the purchase price.

Investigate before you buy; find out for yourself which machine actually requires the least expense to keep running. The Anderson Folder is just such a machine. Ask the man who has used one of these machines for ten or more years, and let him tell you what his cost has been.

List of Anderson High Speed Folder users and facts concerning folds, covering anything from a letterhead to a sheet 25×38 inches, will be sent upon request.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses 3225-31 Calumet Ave., Chicago, Ill.



More Flexible Control

for every job press is provided by the Kimble Press-O-Matic Unit. Adjustment of a hand lever selects any desired speed between 450 and 1800 r.p.m. The touch of a button starts or stops the press without interfering with the speed regulator. The correct speed, once selected, is easily and accurately regained.

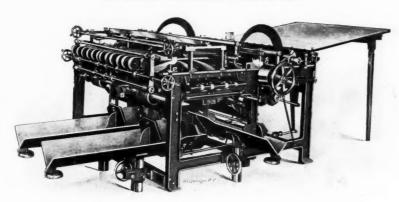
Ask your printer's supplyman about the new Press-O-Matic Unit for iob presses or write us.

KIMBLE ELECTRIC COMPANY

2408 West Erie Street, Chicago, Ill.

The Brown No. 702 Book Folder

Double 16 and Double 32



Will fold anything from Light Bible or India Paper up to Coated Book weighing 140 pounds. Automatic Head Perforators overcome all "buckling," whether delivering as single section or inserting.

SEND FOR CIRCULAR

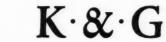
Chas. N. Stevens Co. 112 West Harrison St., Chicago, Illinois



If You Are Making Seals

on a Press and then Die Cutting

YOU Can Save Money and Make Better Seals and Labels by Using a



Automatic Seal and Label Press

Prints in One or Two Colors Embosses, Creases and Die Cuts in One Operation

Write for full information

Columbia Overseas Corporation

Printing, Bookbinding and Paper Box Machinery

100 Gold Street

New York, N.Y.

JUENGST Gatherer, Stitcher and Coverer

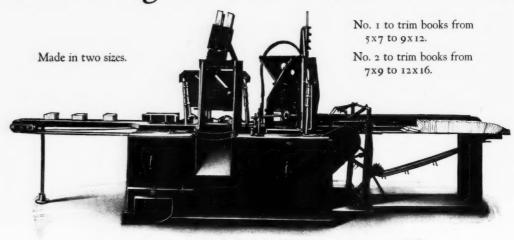
Has No Equal for Edition Books

The only machine that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets. Will gather any signatures from singles up, on any kind of stock. Built in combination or in single units.

Rowe Straight Line Automatic Trimmer



Patented

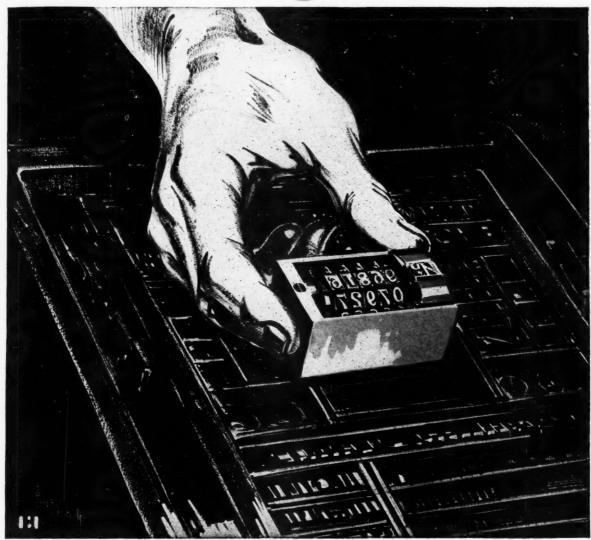
Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

American Assembling Machine Co., Inc.

416 N. Y. World Building, New York City

A small thing to look at-



Bis Thing
- because theyre

Sure-fire "Money-makers" for the Manwho Has Them.

ROBERTS Numbering Machines

The big thing about Roberts Numbering Machines is that they so often turn losses into profits. Not all the money in the printing business comes from big jobs. The little jobs, the easy to get, easy to do, quickly run off jobs that you can use to keep your presses busy are what spell profits. And these are the jobs which most often require numbering.

If you have Roberts Numbering Machines use them—use them to get these profitable orders for invoices, office forms, order books, etc. If you have no Roberts Numbering Machines or if you have no rough to meet all requirements get them.

Any Type Founder will tell you that Rob-

erts Numbering Machines are accurate, easy to use easy to clean. Their efficiency, their simplicity, their real money making value make them the preferred numbering devices in the printing trade. Over 400,000 are in use—proof of their quality.

You can have new Roberts Numbering Machines now for a smaller investment than ever before. Prices have been materially reduced on two of the most popular models so that there is no reason for being without this sure road to many profitable orders. Write us for any information you desire or see your Type Founder now and get your new Roberts Numbering Machines working for you at once.

Model 27-Closed. Type high and locked in the chase like a small cut. Size 1½"x15%6"



NEW
PRICES
MODEL 27
Now \$12.
(Was \$16.)
MODEL 28
Now \$14.
(Was \$18.)



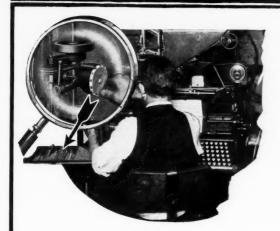
THE ROBERTS NUMBERING MACHINE COMPANY

Standard and Specially Made Numbering Devices of All Kinds

694-710 Jamaica Avenue

BROOKLYN, N. Y.

A Turn of the Dial Does it





TRADE MARK REG

Odd-Measure Slugs Drop to Galley Cleanly and Accurately Sawed to Size!

The Mohr Lino-Saw—simple and time-tested—enables you to cast *and saw* slugs of any desired length directly on the type-casting machine.

A simple turn of one dial takes the place of all the adjusting operations usually employed and saws the slugs besides! No precious moments lost walking to and from the floor saw. No time-waste at the saw. No large investment in mold liners.

Because Mohr Lino-Saws eliminate time-waste and cut costs, they merit your investigation. Write for details.

Mohr Lino-Saw Company

564-570 West Monroe Street, Chicago, Illinois

Kidder Machines

Established 1880

Slitters, Rewinders, Sheet Cutters Printing Presses, Special Machinery

For Your Plant

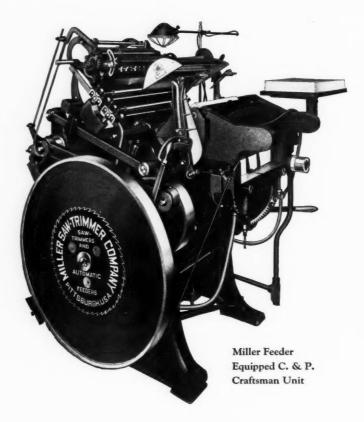
Kidder Press Company

Head Office and Works

Dover, New Hampshire

NEW YORK 261 Broadway TORONTO, CANADA 445 King Street West CHICAGO 166 West Jackson St.

The MILLER



MILLER SAW-TRIMMER COMPANY
2-24 Penn Ave., Pittsburgh, Pa.
Gentlemen: Without obligation please mail descriptive matter, prices and terms, items checked— Miller "High-Speed" Press Miller Craftsman Unit Miller Ideal Unitx
Name
Firm
Street
C: 16.

(Miller Souvenir Telephone Index sent FREE to Inquirers)

San Francisco, Cal. 🤧

MILLER SAW TRIMMER CO.
PITTSBURGH, PA.

Gentlemen: It may be interesting to you to learn that we got 261 more productive hours last year from our "Craftsman" than from our 10×15 , and that some months the total number of impressions were several thousand greater.

We find that the "Craftsman" unit easily handles ledger and bond papers running at a speed of 2100 to 2300 per hour.

(Signed) WILLIAM H. SMITH Vice-Pres. Western Loose Leaf Co.

"CRAFTSMAN"

FOLLOWING are the seven chief reasons why the Miller Feeder-Equipped Chandler & Price Craftsman Press produces more economically, and as a result makes more money for its owner than any other operating unit:

- 1. Productive Capacity—2,000 to 2,400 per hour.
- 2. Low Cost—One pressman easily operates two machines.
- 3. **Low Depreciation**—Five years of uninterrupted operation without one cent for repairs is of frequent occurrence.
- 4. **Adaptability**—Prints perfectly everything in the wide range of printshop work.
- 5. **Short Runs**—Quick make-ready, quick wash-up and simple adjustments adapt it particularly to short-run work.
- 6. Rapid Turnover—Money invested in paper and labor is not tied up for long periods. The Craftsman job is quickly executed, delivered and paid for.
- 7. **Profits**—The cost per 1,000 impressions is lower on the Craftsman than with any other type of machine. If sold at prevailing commercial work prices, nets owner a higher margin of profit.

Send for descriptive literature, prices and terms—the attached coupon will bring 'em.

Miller Saw-Trimmer Co.

PITTSBURGH, U.S.A.

Atlanta · Boston · Chicago · Dallas · Detroit · Los Angeles · Minneapolis New York · Philadelphia · St. Louis · San Francisco

Miller & Richard, Toronto: Winnipeg

Lanston Monotype Corporation, London

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 75

APRIL, 1925

Number 1

LEADING ARTICLES IN THIS ISSUE

For Heaven's Sake Get Out and Sell — By Linn D. MacDonnold
Good Typography Versus Freak Types — By Edward E. Bartlett
The Printer, the Price, the Job — By Robert B. Charles 52
Early English Chapel Rules and Regulations — By Will H. Mayes 54
Everyday Humans — By Edgar White 55
A Master of Printing
For Improvement in Language — By Edward N. Teall
The Inventor of Rotagravure — By Stephen H. Horgan
How Proper Management Will Promote Efficiency — By Martin Heir
How to Estimate Printing — Lesson No. 6
Where Employer and Employee Meet in Recreation — By Martin Heir
William Green, an Appreciation — By Charles H. Cochrane
Direct Advertising: Planning Direct Advertising for Women's Wear and Dry Goods Trade—
By Robert E. Ramsay 79
Photo-Lithography and Offset Lithography — Part IV — By Frank O. Sullivan
Retouching for Offset Lithography in Colors — Part III — By Ellis Bassist
Some Practical Hints on Presswork — Part XXIV — By Eugene St. John
Editing Copy, Not Proofs — By Will J. Rohr.

REGULAR DEPARTMENTS

Photomechanical Methods	57	Pressroom	. 9
Proofroom	61	Newspaper Work	. 10
Cost and Method	69	Machine Composition	. 10
Typography	73	The Open Forum	. 10
Direct Advertising	79	Editorial	. 10
Specimen Review	83	Foreign Graphic Circles	.11
The Inland Offset Lithographer	89	Trade Notes	.11

Complete classified index will be found on page 165

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

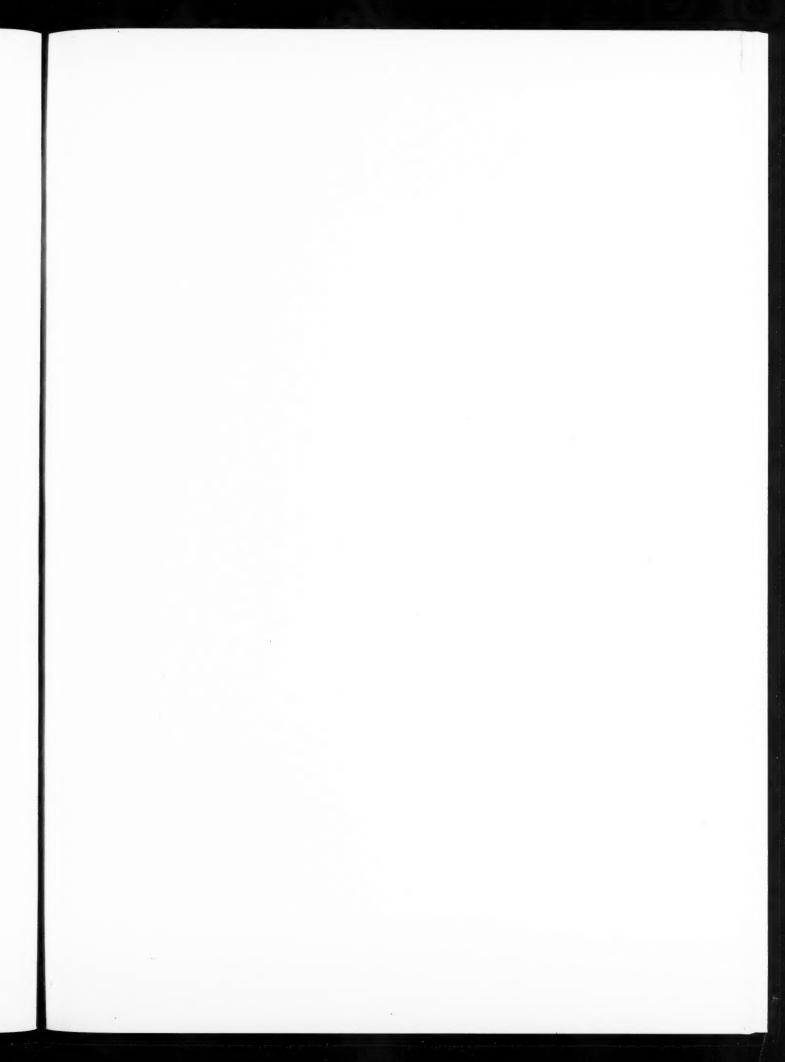
New York advertising office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyright, 1925, by The Inland Printer Company.



Good Timber

40 E9 E4 E4 E4 E4

[현명 [현명] [현명 [현명] [현명 [현명 [현명] [한명 [현명] [현명] [현명]

전실 경설 전성 점점 전부 전도 먼도 먼지 단시 단시 당시 당시 당시

[호호] 경영 [경영 [경영 [경영 [경영 [경영 [경영 [경영

전설 전설 전설 전설 전설 전성 전성 전설 경우 당실 경설

HO BE DE HE DE HO DE DE DE DE DE DE LO

38, 38, 39, 39, 38, 39, 39, 39, 39, 39, 39, 39,

물명성 많은 많은 많을 만든 많은 많은 많을 만든 다른 맛을 다 했다.

 000

he tree that never had to fight For sun and sky and air and light, That stood out in the open plain, And always got its share of rain, Never became a forest king But lived and died a scrubby thing. The man who never had to toil, Who never had to win his share, Of sun and sky and light and air, Never became a manly man But lived and died as he began. Good timber does not grow in ease; The stronger wind, the tougher trees. The farther sky, the greater length; The more the storm, the more the strength; By sun and cold, by rain and snows, In tree or man good timber grows. Where thickest stands the forest growth We find the patriarchs of both, And they hold converse with the stars Whose broken branches show the scars Of many winds and much of strife -This is the common law of life.

SELECTED

이용 있어 많아 많이 많이 많이 많아 많아 많아 없는 것이 없는 말이 없어 다가 많이 받아 받아 많아 많이 받아 받아 많이 많아 많아 많아 많아 많아 많아 많아 많아 먹다. 말아 말아 말아 말아 말아



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 75

APRIL, 1925

NUMBER 1

For Heaven's Sake Get Out and Sell

By LINN D. MACDONNOLD

Printer-Salesman with Norman T. A. Munder & Co., Baltimore



WISHER never made a winner.
Business simply will not come to the man who only wishes it would. Being convinced that business is wretched is the surest way on earth to make it that way for you. The surface may be quiet, but you can make a lot of ripples on the water by jumping in in-

stead of waiting to be pushed in. Provided you swim when you get in, you are more than likely to come out with what you took the plunge for.

No more pitiful figure exists than the printer-man who sits in his office crying aloud that business is poor, and wishes to goodness that the purchasing agent of the Squeezer Manufacturing Company would call for his "quotation on those triplicate shop orders which he buys in five thousand lots four times a year, ruled, printed, punched and numbered," or that the Pennygrab Company would "have some more of those package inserts on news-print, like the fifty thousand we ran last May."

It is sad but true that there are many such printermen, who crouch in their sack-cloth and ashes, wailing that there isn't any business. These boys found pretty easy sailing during the war and shortly after. In those strenuous days one could easily find a market for all the chargeable hours his plant was capable of. That condition spoiled many. They degenerated into ordertakers and billing clerks, instead of developing into sales-men and idea creators.

Things have changed. In one of the tales in Arabian Nights we learn that "Happiness must be earned." So must orders—these days.

Until these doleful grievers realize that the period of getting something for nothing is a thing of the past, business will continue to be slack for them — and properly so.

"How's business?" I inquired of a printer I met on the street recently. "It's punk," he replied. "I don't know what things are coming to, the way these birds are cutting prices. I just left Ump & Co.'s purchasing agent. He wanted a price on one hundred thousand lettersheets, so I made a quick estimate and gave him a quotation of \$3 a thousand on 20 pound paper. What do you suppose? He's going to have 'em lithographed."

"Why?" I asked.

"Lower price, I guess. Those birds never buy any other way. Here's another case. . . ." I broke away as soon as I could.

The next day I met Ump & Co.'s buyer. "Pirate," I charged, "forsaking printers for lithographers," and told him of the incident of the day before, omitting the name.

"Funny about that," he remarked. "I got prices from four concerns and was about to place an order at \$3 a thousand, when a clean-cut young fellow came in from Sellers & Co., and after a pleasant remark or two quietly presented his proposition. He had an idea that would vastly improve our lettersheet without making too drastic changes. This was taken up at once with my superiors and the order placed at a higher figure than any of the three others quoted. He offered us value, however. I hope he calls again."

Mr. Reader, who earned the order for lettersheets? The wishers are pretty likely to remain wishers.

Luckily for people who need printing there are some printers who have something else than quotations to offer. They are too few. Speed the day when their numbers are multiplied. These printers are busy. Frequently they are sought, but on the other hand they do a little scouting themselves. But mind you, when they do, they have something to talk about besides mumbling, "Nice equipment . . . believe we can give you the best service . . . low costs on account of cheap help . . . like to quote"; and so on. Rot!

Many a man is praying for a printer he can depend on, to do something in a way that will lessen his work or help sell his goods, but he doesn't know a Miehle press from a Hoe rotary; and he cares less. He wants constructive ideas, intelligent interpretation of his wishes, sensible promises that are kept, and he will pay the price they're worth.

The printer whose business is good is the one that caters to those things. He is the printer who can think of uses to which his product, printing, can profitably be put; and proves to a prospect that it can. He is the man who, when asked to print a catalogue, thinks of labels, return cards, order sheets, envelopes, and perhaps mailing service, and mentions them. He gets all the legitimate business he can. He sells — every minute — and upholds his ideals, quality and popularity while doing it. Nor does he recede one inch from a legitimate charge for services.

A few illustrations: Two years ago, one of the best printers in New York state told the writer, "I do not ever want to be known as a cheap printer. I should much prefer to have it said that we charge like hell for what we do and deliver all or more than we charge for." The soundness of this policy has been demonstrated by the phenomenal success of the concern. A few years ago the business occupied a small shop on a side street. No matter. Every job was a job at a profit. Moreover, the design and workmanship were "up to snuff" every minute. If it was promised Friday at two, Friday at two it went, barring unavoidable delay, in which case the client was notified before he had to make inquiry. This firm has prospered exceedingly, and has been busy even when every other printer in the territory was "wishing something would turn up." It is several times its original size and has moved into new quarters, which have since been enlarged. It is the undisputed leader in the community. Here's the remarkable part: So far as any one knows, not one " quotation" has ever been issued from this plant.

Every employee receives a vacation with pay, a substantial Christmas bonus, protection in case of sickness, the regular holidays, and better salaries than any one else in the territory would pay. Their employer demands in return loyalty, efficiency, excellence and harmony — and he gets it. This business will continue to prosper because its owner has *ideas* with his *ideals*. He sells the first, and lives up to the second. People believe in him, and pay him.

A bank in Pittsburgh erected a new building. A friend of mine, a well known typographer, called on the bankers with an idea. Result: A nice run of handsome brochures at a handsome profit, both to the bank and to the printer!

Another man, a salesman who is a thoroughly competent printer, got a moderately large order for books requiring special sized paper. When the order was placed for this material, the salesman got busy and

wrote copy for a mailing piece, made a layout, and suggested to the paper man that he send out a number of sheets taken from the actual run of books, with his copy printed on the back. Sold! This has been done in several instances.

A restaurant man was interrupted one morning by this same salesman who offered a menu sheet which could be multigraphed each morning, folded, and delivered to one hundred offices before lunch time by his waitresses, who had some idle time in the morning. The sheet when folded was a four-page affair, the front page of which bore a short inviting message. It worked. Mr. Hashman was forced to extend his lunch period an hour to care for increased business. The printer-salesman got his order for several thousand each of a series of eight folders, each bearing a different message, "cost plus"—heavy "plus."

A market proprietor was persuaded by this same idea-man to use a simple but artistic insert in every package the month preceding Thanksgiving, urging housewives to place advance orders for Thanksgiving fowls and vegetables. Result? Increased business, decreased "rush, last-minute" orders. Try to stop that market-man using package inserts! Just try it!

An exposition was being given in a large city. About the same time a certain society needed funds. The secretary of the exposition called on a number of printers for prices on fifty thousand programs, sixteen pages, 7 by 10, one color. Among them was a printer who dared to make suggestions. He made up a dummy containing the events, useful information not originally planned for insertion, and space for notes. He presented this dummy to the secretary with the suggestion that members of the society that needed funds sell the programs, pay so much to the exposition and keep the balance. This was arranged. The salesman got an order for fifty thousand two-color programs, at his own price.

A football game between two leading university teams was to be played in the city where this salesman worked. What did he do but get an order for several thousand miniature footballs for lapel blazers, with "Beat ——— " on the front, and his customer's message on the back!

Incidents like these are continually taking place. Sound ideas find a ready sale. There is no mystery about it. Have faith in your house, your goods, and, above all, in yourself, no matter what happens. Look around you. There are hundreds of sales opportunities this minute. Up and down the land men are willing to invest in any honest plan that will bring returns. Cram some ideas in your brief case and hustle. If you want business, take your dreams to market. For heaven's sake get out and sell.

Time and tide wait to serve no man, be he a printer or of other occupation. And God helps him who helps himself.

Good Typography Versus Freak Types

By EDWARD E. BARTLETT President Bartlett-Orr Press, New York



HE most important progress that American printing has made in our time is in its present general understanding of typography as being vital both to good printing and to the good of the printing business. Fifteen years ago only a few printers recognized clearly that the user of print

can be educated into willingness to pay for art of design and composition. Today most printers know it. Most of them are working to improve their typography. Many have moved forward into the ranks of printers whose customers realize that knowledge and ability are beyond the foot-rule of competitive bidding.

The educational movement which has succeeded in creating this desirable situation has done so by keeping one simple fundamental principle firmly in the foreground — that good typography means the use of the thoroughly established standard faces, and that the printer who selects these with care to accept only authoritative design has thereby placed himself, so far as equipment goes, in a position of typographic equality with the best printer in the land.

The many exhibitions, national and local, of recent years have indicated to most printers how genuine the improvement has been under the guidance of this fundamental rule. Freak types have disappeared from the work of practically every printer who pretends to quality. A graphic demonstration of typographical enlightenment that is visible to all is in the display columns of the daily and periodical press, where the large advertiser, who once evinced no interest in type, now shows his respect for the value of sound typography by engaging typographical specialists to design his display, and insists upon the selection of standard faces and ornament.

This is progress of utmost practical benefit to both advertiser and publisher. The former profits doubly: first, because his appeal, easily read and pleasing by its simple merit, is getting better results; second, because the elimination of gross and ugly forms from advertising columns has given increased value to the advertising space as a whole. The publisher profits from both these facts, which have been abundantly proved to him by his trial balances.

Supported by intelligent advertisers who have turned their backs on the freak and exclamatory-type idea, the publisher is able more and more to resist the pressure from the type-ignorant publicity seekers who still believe the old twaddle about the "attention-compelling" value of grotesque letter forms.

But the pressure has not disappeared, by any means. The greatest danger to good typography today

comes not from the printer who has learned that freak types do not pay, but from the isolated advertiser who has not learned it. He is isolated, but there are many of his kind. In fact, with new advertisers entering the field daily, there is bound to be a continual accession of these men who have business to give out, and who, like all men ignorant of rules of art and technic, insist that their ideas shall prevail over the knowledge of the expert.

These men come into the field sublimely devoid of the slightest knowledge of the great art of printing. They do not know that in generation after generation the printers of the world have learned repeatedly by bitter experience that departure from the simple and basic typographic standards is fatal. They are not aware that many thousands of advertisers have learned by hard experience measured in hard dollars that advertising that is typographically false does not pay. They do not realize that the public, which does not think about typography, which knows nothing about typography, still will not — because it can not without effort — read the stuff set in the very freak types designed to "attract attention" and "hand the eye a punch."

Such men, technically ignorant, are hard to deal with. The only printers who can teach them anything are those who are in position to accept work only on their own terms of quality, and who will not permit any customer to force typographical error on them. There are hundreds of printers of high ability and purpose who do not always take this position. They submit, and permit themselves to do work that fills them with disgust and wrath.

Every job that is ethically and artistically a violation of the printing art is another weight added to the battering ram of competitive bidding that forever pounds at the practice of good printing. The low-price buyer and the low-price bidder both know that the wall which they must break down is the wall of quality.

There is one influence which can defend typography effectively against this pressure. Every article in the printing-trade press, and in periodicals allied to the printing art, supporting the established classic type forms accepted by all the successful printers of the world, will fortify the good printer in his argument with the type-ignorant customer who believes that a queer type will make his advertising "stick out."

It is a service that will win the thanks of every printer, every advertiser and every publisher who knows the value of purified typography. These realize that it is not enough that they themselves are immune to the witchcraft mumbo-jumbo of the freak-type designer. They are not secure in their own position so long as a proportion of men — even though it be only a small, and steadily diminishing proportion — still remains open to the delusion. A single advertisement

in violent so-called black-faced types sensibly reduces the value of the whole page to all advertisers; and it is small comfort that the user of the freak type suffers the most

My experience with enlightened users of print and with my fellow-printers of high ability, teaches me that they welcome heartily every article in support of the simple fundamental rules of typography as against these violations, and that they and their selling forces make much effective use of them.

It is true that we ought to be able to say that the case against freak types was closed long ago, and that ignorance, having had far more than its fair day in court, should hereafter have recourse not to court but to school. It is the self-conferred privilege of ignorance, however, to carry its case on and on. I believe that if we can keep it down for the next decade, the menace of freak types and freak typography will be next to nothing. In ten years from now, if we can keep the typographical position we have only just conquered, printer and advertiser will be united in the positive knowledge that typographical nostrums are fatal. During the past, even in periods when the art of printing was degraded so that no art or knowledge seemed left in it, most of the freak forms have died after a more or less brief life. From the investment view alone, every such type that is admitted to a composing-room equipment represents a bad asset.

The campaign should be directed especially for the education of the new users of print. They must be taught that the use of exaggerated black face and other

freaks is a confession of intellectual famine; that an attention that is attracted unwillingly, reluctantly, by shock, lacks the first essential of good attention, which is admiration and respect — the first and inseparable factor in all advertising.

It is not possible to repeat too often the lesson taught in the thousands of years of man's history during which he has sought to command the attention of his comrades. In all that time he never found anything that would gain his end permanently except that genuineness which expresses itself by saying and doing things beautifully. During the centuries of the printed book, the printer has discovered this truth, lost it and rediscovered it, over and again.

Always it is found, in going through our more modern history of printing, that the roman letter, based on the great achievements of the golden age, and handed down to us in such designs as Caslon, Scotch, Bodoni, Baskerville and others, whose value stands unquestioned, commands attention and admiration. There is nothing that will "catch the eye" so surely as well composed lines of such types. Though many times a million pages have been composed with them since the fifteenth century, so infinite are their qualities that the time will never come when the printer must say: "I can do nothing new with them." To establish these pure forms completely and permanently in American typography, in every establishment, and to ban forever the intrusion of the freak and "novel" type design, is one of the important tasks before every printer and advertiser who has the future of printing at heart.

The Printer, the Price, the Job

By ROBERT B. CHARLES



I'S hopeless—it's worthless—it's a damnable mess!" roared the advertising manager, pounding his desk at each syllable.

"But I'm losing money on it as it is — I can't do the job over," wailed the printer.

"You knew before you ever bid on it what kind of

job we wanted," retorted the advertising manager. "You made your own figure, and we accepted it. We can't use the job you've produced. Now what are you going to do about it?"

"The job meets all your specifications," persisted the printer.

"Well, my boy, if that's your attitude, you're surely going to get a good run for your money," returned the advertising manager, thrusting out a pugnacious chin. "I'm expecting a telephone call from our lawyers now, and if you have slipped in any particular, this job will be refused, and you'll either do it over again as it should be done, or else you'll reimburse us for the difference between your bid and whatever it costs us to

have the job done properly elsewhere. You'd better hustle and get your own lawyer ready for the stiffest fight he has seen since he's been practicing."

Not a pretty picture, is it? Not a particularly happy illustration of cordial relations between printer and client, to say the least! Yet there are few printers and few buyers of printing who have not been through an experience along similar lines at least once — probably oftener.

Perhaps it isn't fair to generalize about who is to blame in such incidents. Possibly the fault should be determined according to the particular circumstances in each case. But it is perfectly apparent to any one who has had an opportunity to observe a few of these mixups from a disinterested point of view that they are due principally to two fatal lacks: lack of fair play on the part of the printing buyer, and lack of clear thinking on the part of the printer.

Some buyers go out into the market for printing very much after the manner of a man tossing a piece of meat to a pack of starving, yelping, fighting wolves. The word goes out that the buyer is ready to receive bids on the job. In a dozen print shops — or more — estimators sharpen their pencils and launch forth on

the great indoor sport of printers — beating the other fellows' figures. Finally, after throwing overboard some choice items of cost like overhead and depreciation, the estimators complete their work, the bids go forward to the buyer, and from each shop goes up the printer's perpetual prayer: "Oh, Lord, grant that we skin the hides off all the other bids this time!"

After some anxious waiting — as much as the buyer considers about right for the "psychological effect"—the one printer whose prayer is about to be answered gets a message to "stop in and talk it over." Of course he is the lowest bidder — that's why he's been sent for — but the buyer is going to get him lower still.

"Personally, Mr. Jobhungry," says the buyer in his clubbiest manner, "I'd like to turn the job over to you right here and now and call it a day, but you know we buyers, like Caesar's wife, must be above suspicion." Here the buyer pauses, smiles, and gives the printer a sly wink. The printer is supposed to respond appreciatively, so he does the best he can by trying to grin the worried look off his face. He senses that there is about to be dirty work at the crossroads, but he is not quite clear, just yet, as to how it is going to be sprung. That I'd-like-to-turn-the-job-over-to-youright-now stuff is always an infallible sign of impending calamity, so the printer braces himself for the shock.

"The fact is," resumes the buyer, "that in taking the matter up with you in this way, I am perhaps overstepping the line a bit, but I feel justified in doing it because, to speak quite frankly, I believe your style of work is closer to what we want than is that of any one else who has bid on this job. But you will realize, I am sure, that I can not give you the job on that basis alone — I must keep within my budget.

"To get right down to brass tacks, Mr. Jobhungry, if you will shave your bid by as little as \$200, you will be the lowest bidder, and I shall be able to award the job to you immediately. The copy is ready, so there will be absolutely nothing to hold you up."

Then the buyer leans back in his chair, puffs on his cigar and watches the poor printer wriggle and squirm in the presence of temptation. The printer, poor devil, is thinking fast. By the end of the week all the jobs he has on hand will be finished, and there's nothing of any account in sight. A cut of \$200 in the bid would sweep away all the profit he had figured on for this job, but even at that it's worth something to keep the plant going and the pay roll satisfied. Yes, poor soul, he'll "shave" the bid by "as little as \$200."

Of course the inevitable happens. When the job gets into production he finds that costs keep mounting where he least expected it, and he is face to face with the fact that he stands to lose actual cash on the thing. So he studies the specifications mighty hard and discovers a few ways in which he can "skin" the job and still keep within the letter of the contract. Unfortunately, he is not one of those printers who can afford to print for reputation and take their losses. If he were a printer like that, he would not have taken the job on a starvation price in the first place. There's only one possible conclusion — a scene like the one narrated at the opening of this article.

Let's agree that such cases of outrageously unfair printing buying are few and far between, but let's not shut our eyes to the fact, on the other hand, that a great many — if not a majority — of printing buyers proceed along similar lines, even though they may not carry their unfairness to such extremes. Granted, it's the printer's fault for allowing himself to be imposed upon; it's only fair to remember that it's highty hard for a printer to keep his head in all this turmoil of cutthroat competitive bidding. The story of Dad and his son, the Young Printer, is a yarn worth telling, for it illustrates admirably how clear-headed must be the reasoning of the printer in discriminating between profitable and unprofitable jobs. His is an unending struggle and compromise between price and job!

The Young Printer was sure that Dad was becoming childish. The old man hardly seemed old enough for that just yet, but how else account for his deliberately throwing away a chance to get a big order? They had had a direct invitation to bid on what would unquestionably be one of the largest printing contracts in town, and the old man, without a moment's deliberation or consideration, had said he would not bid. To the Young Printer, after a year's experience in Dad's shop, such a decision seemed little short of insane. Well, he'd do what he could, he'd have it out with Dad in the office right now and try to make his decadent parent see horse sense before it was too late.

The old man listened patiently to his boy's forceful but tactfully phrased appeal to his common sense, his desire for business, his ambition to expand. Out of breath and argument, the Young Printer stopped. His Dad smiled.

"Well, son, I surely am glad you told me all this," said the old man, "for it shows you're up-and-coming and on your toes. But it must be mighty hard on you," he added with a twinkle behind his spectacles, "to have to watch your Dad go clean off his head—which must be the case if all you've said is so."

The Young Printer flushed. Dad always had been uncanny at reading people through and through. Maybe that was one of the things that went to make up the "value of experience" that business men were always talking about.

"I don't blame you, son," continued Dad, "if you're worrying about my suddenly going crazy, but think matters over a bit before you jump at conclusions. Each year that contract is awarded strictly on a price basis. Some printers are willing to take a big job at a trifling profit just to keep their plants going at top speed. So, in order to have any chance at all, we should have to cut our figures to the bone.

"Then, if we got the order, we'd have to skimp the work at every turn. Not only would we be doing business at practically no profit, but because of price limitations we'd be turning out work that would hurt our reputation instead of helping it. That isn't the business I want, and that's why I'm not bidding for it."

If every printer followed this sort of "hands off" policy with respect to cut-throat jobs, the unfair buyer would soon be driven out of the woods. The sooner it's done, the better for all printers and all printing

buyers. Make no mistake about that! It's a matter of simple arithmetic. The printer has to pay rent and he has to buy an occasional pork chop and a pair of shoes. The only source of funds he has for those things is the work he does. If he loses money on cut-throat jobs, self-preservation makes it absolutely necessary for him to get even with himself on other jobs. All of which means, of course, that the reasonable buyer of printing — if he buys from a printer who bids on cut-throat jobs — is paying for the "savings" gained by the unfair buyer.

Is there, after all, any practical way out of this muddle of printer, price and job? The answer is that plenty of printers and printing buyers are getting along very cordially in their dealings by following common sense and common honesty.

Sensible, fair-minded buyers of printing select their printer very much as they select their doctor. When one is taken with pneumonia, one does not get bids from a dozen doctors on the job of pulling one through. No, one sends for a doctor known to be capable in his profession and reasonable in his charges. Why not pick out a printer who does good work at a fair price

and entrust one's self to him? Every business man loves a steady customer and despises the shopper. The printer is no exception. It's easy to find the cheapest printer in town, and he's about as worth-while as the cheapest doctor.

Printers themselves certainly should know that there's nothing in the cut-throat stuff. The irony of it is that the very men who can least afford to lose money are the ones who fall the hardest for cut-throat bait. Sportsmen say never point a gun at a man unless you intend to shoot him, and printers who have cut their wisdom teeth will tell you never to bid on a cut-throat job unless you want to lose money.

A fair and honest price for printing is not very hard to define; it's one that will enable the printer to give the buyer a good job and allow the printer a reasonable profit. And the first price should be the *best* price and the *only* price, unless a mistake has been made or specifications are changed.

There's only one formula for successful printing: a good printer, a fair price, a presentable job. As for the cut-throat buyer, let him wait for bids until ice skating becomes the chief indoor sport in Hades!

Early English Chapel Rules and Regulations

By WILL H. MAYES



HILE most printers know that printing offices in England, almost from the introduction of printing in that country, were called chapels—either because Caxton's printing office was in a chapel in Westminster Abbey or from the large number of religious books that were at first printed

— very few American printers know anything of the early chapel customs that became so fixed as to have the force of law among printers. According to Joseph Moxon, who wrote upon that subject in 1686, these customs were intended for the more civil and orderly deportment of all the members while in the chapels, and all printers were required to submit to them under established by-laws enforced by the Father of the Chapel, usually the oldest freeman, from whose decision an appeal could be taken in all controversies to a higher authority, to the chapel itself, which "could not err."

The penalty for any breach of the laws and customs of the chapels was called a "solace." There were in all chapels nine offenses for which solaces were imposed, eight of them varying, according to the nature of the offense, from one penny to twelve pence. These were: (1) Swearing in chapel, (2) Fighting in chapel, (3) Abusive language or giving the lie in chapel, (4) Being drunk in chapel, (5) Leaving his candle burning at night in chapel, (6) Taking up a composing stick which another let fall, (7) Leaving three letters and a

space under a compositor's case, (8) Taking up a ball or balls which a pressman let fall, (9) Refusing to pay a solace.

While the first eight could be bought off, the member who refused to pay his solace at the price fixed by the chapel was solaced thus: "The workmen take him by force and lay him on his belly, athwart the correcting stone, and hold him there while another of the workmen, with a paperboard, gives him 10 pounds and a purse, viz., eleven blows on the buttocks, which he lays on according to his own mercy." Those who remained delinquent in redeeming their solaces were excommunicated and received no benefits of chapel money until they paid.

While these were the solaces usually fixed and generally accepted, in some chapels the workmen made other solaces by consent, such as mentioning that the workmen joined their pennies to send out for a drink; mentioning spending chapel money before Saturday night or any other agreed times; playing at quadrats, or exciting any of the chapel to play at quadrats either for money or for drinks. This game of quadrats was played by taking a number of quadrats (quads) generally nine, "and holding the hand below the surface of the correcting stone, shake them in the hand and toss them upon the stone, and then count how many nicks upwards each man throws in three times, or any number of times agreed upon; and he that throws most wins the bet of all the rest, and stands out free, till the rest have tried who throws fewest nicks upward in so many throws, for all the rest are free, and he pays the bet." A pretty good substitute for printing office craps!

In some offices solaces were required for trivial matters, like singing or whistling in the chapel, putting a wisp of straw in the pressman's ball-rack to annoy him by having it stick to the balls, and taking sheets out of the printing office before the work was completed. Outsiders were not exempt from solaces for such things as asking for a ballad at the king's printing house, and inquiring of compositors as to news of certain events. Often these were sent to the chapels by mischievous jokers acquainted with the customs and wishing to play a trick.

Every new workman was required to pay a halfcrown, which was known as his *bienvenue*, before he became a member of the chapel or could enjoy any of its benefits, or half a crown if he went to work in another chapel and returned or if he "smouted" (worked temporarily) more or less in another printing office and it was discovered.

When a journeyman married he paid a half-crown to the chapel. When his wife came to the chapel she paid six pence, and all the journeymen contributed two pence each to welcome her. If a journeyman had a son born he paid the chapel one shilling; if a daughter, six pence. When the chapel money was spent for drink, and most of it was spent that way, the Father of the Chapel drank first, unless the last chapel drink had not gone around. In such a case, those who failed to get a drink or their quota of drinks, were given tokens and were to be first at the next chapel drink.

Apprentices were required to pay a half-crown to the chapel when bound and another half-crown when made free, but had no chapel privileges. If they continued as journeymen in the same printing office they paid another half-crown and became members of the chapel.

Chapel trials were accompanied with dignified ceremony. When a member made a complaint against a fellow workman and the Father of the Chapel regarded it of sufficient importance, he summoned the members of the chapel before him at the imposing stone, and there received the allegations and the defense in solemn assembly, and dispensed justice with typographical rigor and impartiality. If the complaining printer failed to substantiate his charge, the fine fell upon him for maliciously arraigning his fellow workman. In that way a solace was sure to be collected, and "the good of the chapel" was always served. The punishment generally consisted of the criminal, or else the complaining witness, providing a libation to wash away the stain that either the misconduct or the false complaint might have left on the body at large. While these trials resulted in some loss of time and neglect of business, they often afforded much enjoyment and, after all, redounded to the advantage of the printing office, for they kept the workmen in that good humor so essential to secure the best work.

George Brimmer, a London printer, in 1833, wrote a lengthy description in verse, setting forth in detail the proceedings in trying a member of a chapel for a violation of the chapel rules, in which he said:

. . . "But description's weak,
No one but those who heard and saw them speak
Can form an adequate idea of these
Diverting, well sustained, solemnities."

Everyday Humans

By EDGAR WHITE



BROTHER publisher speaking of a man who had worked for him said: "That fellow is a good old hustler. Whenever he goes after copy he gets it." Later it was my misfortune to go over the trail of the hustler, and in half of the places they wanted to throw me out. One man sneered: "Another

bore from the newspaper! Well, we don't need anything." The atmosphere was hostile for weeks. The merchants acted as if the sight of a newspaper man irritated them. Quietly, patiently, taking them one by one, I got them to listen to me.

"It is not our policy to insist upon any man's advertising," I told them. "But we do believe — we know that good advertising will help to build any honest business, and our job is to assist you in doing that sort of advertising. One of our men will call on you every day to see if you have anything for the paper, or to assist you in getting up something; but in no case will you be urged to go in against your wishes. The

very minute you decide advertising is not a good business investment, we want you to stay out. But we should like to have you give it a fair trial for your sake as well as for ours."

In less than six months some of the merchants complained if our men happened to miss them for even a day. When they got our viewpoint they welcomed the advertising man as a helper rather than as one who by much talk was trying to induce them to play his game.

We've tried hustlers. Personally, we like 'em. They're lively and entertaining, and can tell capital stories. But when in action they don't last as long as the quiet, methodical man who hasn't any lost motion, and whose mentality is steadily working rather than his voice. The hustler is chagrined when he gets turned down. The diplomat smiles and comes again.

Some merchants are wary of "smooth talk." They sense the artificial, and think the salesman is trying to put something over on them.

The other day I had a chance to get into a row with a customer, and the office would have backed me up. This customer had sent an advertisement in, written in pencil on a sheet of heavy wrapping paper, without a paragraph or display line marked, or anything to show he wanted the prices played up. It was marked 2 by 6, meaning two columns, six inches. The copy got by me, and the ad. man, mindful of the space limit, put a display head on and then set the balance in ten-point. When I went around to see the customer about running the advertisement again, he started in with a series of dashes and exclamation points.

"Haven't you any printers around there? What are you running anyhow? Print that thing again? I'll sue you if you do."

I could have said something about the sort of copy he sent in, but I waited till the storm subsided.

"Suppose you get up another ad. today and hand me your copy. If it isn't set right it will cost you nothing," I said.

After some more personal views about the ad. man, he wrote out some copy, following exactly the method of the other; not a paragraph or display line indicated. He marked it the same size, but I said:

"I'll fix that ad. up for you and it will probably be larger than you've marked it. But it's going to suit you."

Instead of handing the copy to the printer I drafted a form with borders, rule and display, so the compositor would have a chart to go by. The ad. was considerably larger, but the customer was pleased and had it run again. It's a part of the ad. man's job to do these things for customers. In small towns few merchants will take the pains to learn the technique of ad. writing. They think the printer ought to make something attractive, no matter how they prepare their copy.

With all his diplomacy, tact and desire to please, the ad. man is often sorely tried. There's the customer who has promised to have his copy ready at a certain hour, and when the newspaper representative shows up on schedule time he finds the customer engaged in a trivial talk with some one, and absolutely indifferent to the fact that the printers must have that copy at once to get it in the day's issue. Some men are that way - not all, thank goodness! It was nearing the noon hour when the goddess guarding the sanctuary of a certain merchant firmly informed me that the boss, with whom I had an appointment, was engaged in a private conference and could see no one. And her look added: "Much less a newspaper man!" Wondering what the foreman was thinking about me, I knocked around some other places for nearly an hour and then came back to where my closeted customer was, but was informed somewhat tartly that he was still engaged. There are times when diplomacy has to give way to fast mails and the necessity of catching them. Despite the horrified goddess I strode into the sanctuary, and said I came for that ad. I didn't tell him why I broke in that way. He knew and I knew he knew, so I stood my ground despite his frown.

"Can't you see I'm busy?" the boss said.

"I'm busy, too."

He revolved that proposition in his mind a few moments, and grinned. "Here's your ad.," he said, handing over the copy.

Our shop lost a big customer over a raise in rates. The customer declared we hadn't given him sufficient notice — that we ran the prices up on him just before the holiday season in order to force him to accept them, and that he'd be hanged if he'd let anybody bulldoze him that way. He stayed out for over a year, running large advertisements in a dozen other papers in the vicinity, but never a line in ours. The office sent every member of the staff around to see him at intervals, but with no luck. We hadn't done right by him, and the blankety-blank shop could go straight up. Several months more slipped into history and then as a forlorn hope to get back that business we tried Prof. Karl -, a man who had been doing some feature and scientific writing for us. The professor was gone about half a day and came back smiling. He showed us a signed advertising contract with our prodigal merchant.

"Tell us," said the boss.

"Well, you know I potter around with astronomy a little," the professor stated, "and it happens Mr. Blank is also interested in it. We worked out a plan to get a telescope and to have an observatory here. He's the most enthusiastic man you ever saw, and this will be a good thing for the town, if we put it over. As I was leaving I told him incidentally that I was with the paper, and that while I worked on general writing instead of advertising, I couldn't help but feel it was hurting the paper for such a well known store as his not to be represented in our advertising columns. It was the prestige of the paper that concerned me, I said, and I would take it as a personal compliment if he would resume his connection with us. He said of course he'd go in, and he wondered why in the dickens some of you fellows hadn't been around to see him."

"Hadn't been around to see him?" roared the boss. "Why, the — the — oh, well, long's he's back the least

said the better, I guess."

Then there is the man who doesn't advertise for curious reasons. His father, who had started the business along in the sixties, had never advertised, and the son who succeeded inherited his father's views as to advertising. There are such merchants in all towns. In our town was a nice, gentlemanly fellow who was one of those who didn't care to invest in printer's ink. He was making a living, everybody knew him, and there wasn't any use, as far as he could see, to "spend money for nothing."

"Don't you believe at all in advertising?" our man

asked him.

"Oh, yes, I believe in it all right."

"Then why don't you go in with us?"

"Well," the dealer replied, "if I was to run an advertisement in your paper I'd have to put on another clerk to handle the new business, and I don't know where I could get a man who would suit me."

Goods sold on price are really not sold

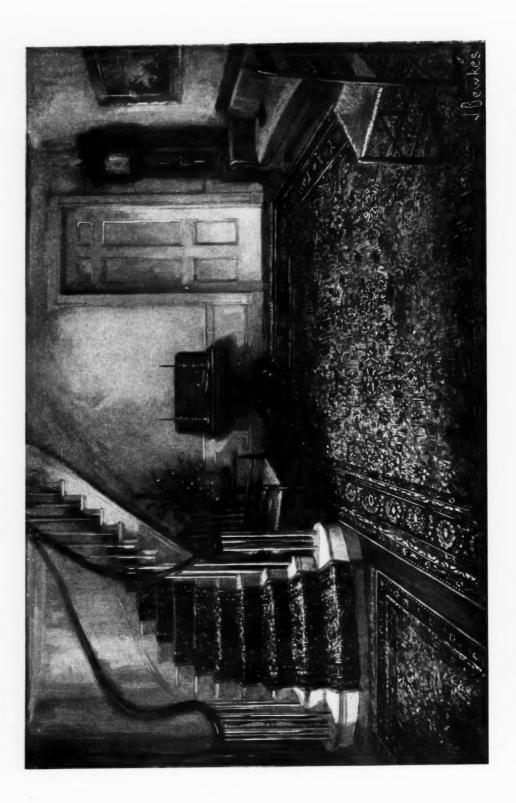
They are bought!—McMillin Musings.

Bigelow Imperial Ispahan Wilton Rugs

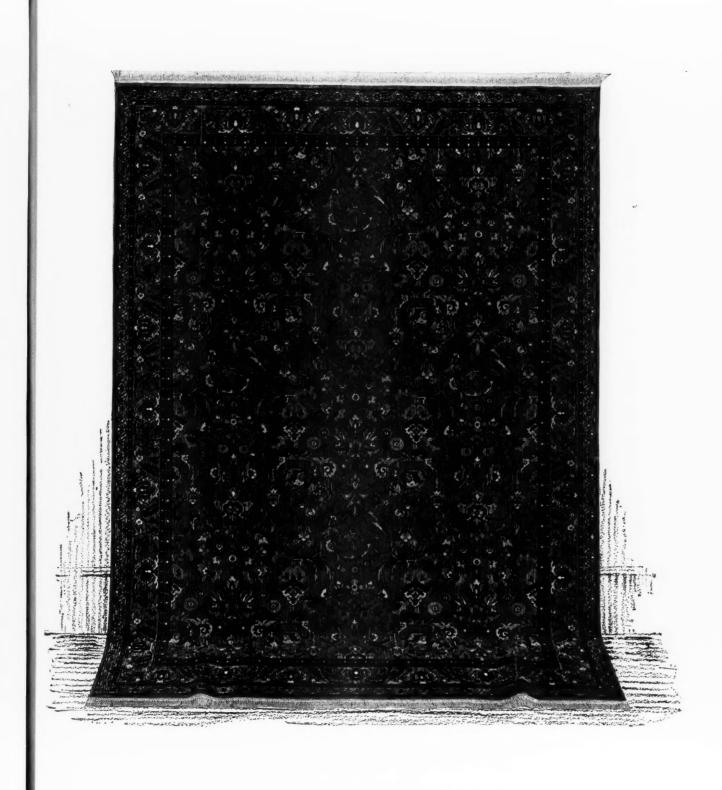
he two four-color process subjects on the inside pages of this insert present an admirable example of the value of color reproductions in sales literature. They are from a beautiful book, "Bigelow Imperial Ispahan Wilton Rugs," planned, designed, written, and the production superintended by the H. E. Lesan Advertising Agency, New York, for Bigelow-Hartford Carpet Company, through whose courtesy they are shown. An excellent feature is the manner in which the rugs are displayed: hanging, and with interior views illustrating how the rugs would appear in completely furnished rooms. Credit is due the Pioneer Engraving Company, New York, for the engravings of the interior views, and to Zeese-Wilkinson Company, New York, for those of the hanging rugs as well as for the printing of the book. The typography is in keeping with the high standard of the color reproductions. The presswork on

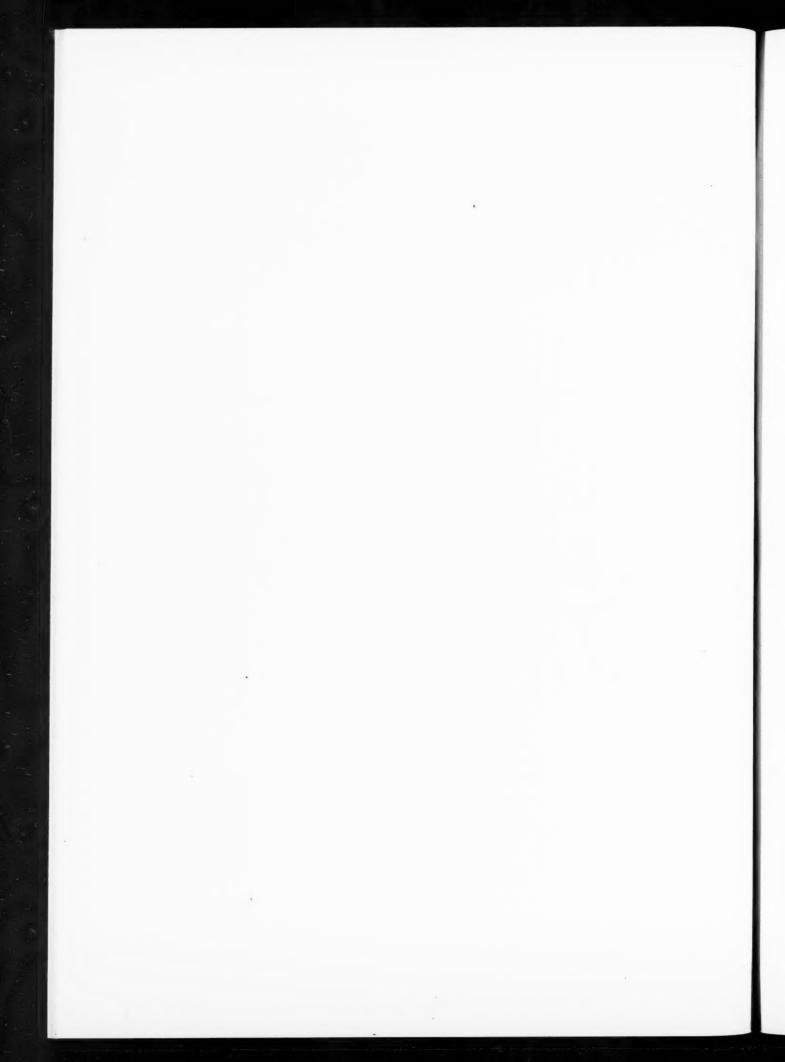
this insert is by The Henry O. Shepard Company, Chicago





L. Carrette A.







By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

Halftone Printing De Luxe

To print halftones properly on antique stock in a typographic press is a problem that has long baffled printers. It has been accomplished spasmodically and shown by inserts in The Inland Printer that have attracted universal attention. Because it is much easier to print halftones on coated stock the printer slips back to the ordinary ways, and the publisher frequently turns to the offset press to avoid the use of glossy paper.

The printing house of William Edwin Rudge, New York, is just now printing a de luxe edition of a book that proves there is much still to be learned in the printing of halftones. The title of this epoch-making work is "The Wild Flowers of North America." The Smithsonian Institution of Washington had secured some four hundred water-colors of these wild flowers drawn by Mrs. Mary Vaux Walcott, and sought the best method of reproducing them in exact facsimile. The first requirement was that the printing be done on American-made one hundred per cent linen fiber stock comparing with the Watman paper on which the original paintings were made, the reproductions to be done in permanent printing inks and possess all the brilliancy in color of the originals.

Mr. Rudge undertook to meet the exacting requirements of the Smithsonian Institution. It required months of experiment, but he has succeeded so perfectly that when his reproductions were exhibited alongside the original water-colors in Washington the facsimiles could not be distinguished from the originals. Among the marvelous features of this de luxe edition is that the color plates are the usual three-color and four-color halftone engravings with 22,500 dots to the square inch, and the printing is done on this rough-surfaced stock while the paper is wet, something which heretofore has been considered fatal to the registering of the colors. The book will be 11 by 14 inches in size with four hundred plates in color, and besides interesting botanists, other scientists and flower lovers it will be a delight to those who appreciate fine art printing.

Photoengraving's Valiant Defender

Commissioner Louis Flader is on the warpath in defense of photoengraving against all rivals. Here are a few fighting paragraphs from his editorial, pages 91 to 93, *Photoengravers' Bulletin* for February:

"There is no use in denying that there are such things as offset and rotagravure—they are here to stay. It's worse than foolish to say that these methods are not making progress. It's worse than silly to say or think that they are not cutting into photoengraving—they are, and deeply, too. Why shouldn't they? Is it any wonder that these rival methods are gaining in popularity? Think of the advertising they are getting. What made The Inland Printer add an Offset department to its paper, devoted to the graphic arts? Now comes rotagravure. The leading newspapers of the country use it in their Sunday and weekly pictorial sections. They

feature it — they advertise it. It's growing by leaps and bounds. What are we doing to popularize photoengraving? Next to nothing. We have been on the defensive long enough — aye, too long. It is time we went out and said something about the industry as a whole — something that will call attention to the advantages of relief plates and their superiority over other kinds."

Mr. Flader's words of warning are timely, for photoengraving needs a defender at this time. The public is restless and craves novelty, so these new methods get publicity — but the great magazines go on increasing in circulation and adding to their typographic press equipment. The new methods will fill certain requirements without interfering with the relief plate field. The demand for printing multiplies, making room for all methods. So there is no occasion for panic.

Photoengraving Finds Itself

Photoengraving is an art industry, and like all the arts there is an increasing demand for the highest quality possible. There are painters, writers, photographers, artists in all mediums who demand a higher price for their professional work because of exceptional skill which they have developed. Their clients gladly pay higher prices for the service of these artists because they know they are getting the best that can be had in each line of endeavor. In New York a photoengraving firm has for years taken such pains with its art craft that it has acquired a national reputation for the highest quality work for which photoengraving is capable. Knowing that magazine publishers, advertisers, printers and others are profiting largely through its exceptional service this concern has at last asserted itself by advertising in the following manner:

Photo-Engravings

in Black & White and Color

for

Discriminating Buyers

at a

Higher Price

Process Plates at a Higher Rate than the Prevailing Schedule of Prices

What has been the result of this novel advertising? It has strengthened the company with its old patrons, who are now further assured that they are getting the very best in

photoengraving. Others anxious to improve their engraving have applied to secure the services of this company, only to find it has all the business in some lines it can handle and maintain the standard. It is but another proof that there is always room at the top in every profession.

Mezzotints and Etchings in Color

Painter, New York, asks this department to tell how the colored mezzotints and etchings so popular now in the art stores are printed.

Answer.—The different colored printing inks are painted on the etched or mezzo-tinted copper plate with brushes and small dabbers. To confine each colored ink to the precise area of the plate for which it is intended a system of stencils has been worked out, a separate stencil being used for each color. Each etcher and printer keeps his method secret.

Notable Result in Two Colors

The cover of the February issue of the American Photoengraver, printed in green and red inks, just two printings, illustrates a branch of photoengraving that is sadly neglected. It was made by the Newark (N. J.) Photoengraving Company. This company is to be congratulated on showing how two printings will give dark brown, dark green, dark red, light green and pink, as well as a gray. The cover of this same journal for January utilized a portrait of International President Matthew Woll which was also a great success.

British Colonial Publications

By coincidence three British colonial annuals arrive at the same time for review, the Courier Annual, Launceston, Tasmania; British South Africa Annual, Cape Town, and The Times of India Annual, Bombay, India. In makeup, illustration, engraving, paper, printing and advertising they resemble very much English illustrated annuals, the typography, engraving and presswork on the South Africa Annual being particularly commendable. All of them are using halftone screens that are too fine for the engraving, and consequently are giving the pressman great trouble to keep the illustrations from appearing flat and the results "muddy." This is largely the case with the color plates in the Tasmania publication. The color plates for the annuals from India and South Africa have the appearance of having been engraved in London, though the printing is said to have been done in the countries they represent. All these publications are highly creditable to their proprietors, and they prove that English-speaking nations are, after all, of one family.

Depth of Newspaper Halftones

Frank Milne, Calgary, Alberta, Canada, has made some interesting experiments in stereotyping newspaper halftones, which he submits. He took a 60-line zinc halftone, made a papier-maché mat from it, then a stereotype. From this stereotype he repeated the process, getting a stereotype from the first stereotype. He carried this on to seven removes from the original halftone until the last stereotype was so shallow it would not print satisfactorily. He found that every time a halftone is molded it loses one-half of one one-thousandth in depth and by the time the third stereotyping is repeated the halftone is too shallow and the dots too large to print satisfactorily. He asks what depth 60-line newspaper halftones should be in the high-lights and whether they can be etched in a tub equal in quality to machine-etched halftones.

Answer.—The Axel Holmstrom etching machines used for etching newspaper halftones, and the depth reached in the high-lights with zinc halftones is from $5\frac{1}{2}$ to $6\frac{1}{2}$ one-thousandths of an inch, though this depth is not necessary, for the reason that the stereotype mat can not be forced down to that depth between the fine dots. Four one-thousandths should

be ample depth for newspaper halftones. Matmaking syndicates for newspapers are giving less and less care in papier-maché matrix making with the result that some of the syndicated halftones in newspapers are blotches.

NOTES ON OFFSET PRINTING

By S. H. HORGAN

Offset and Type Harmonize

Canson & Montgolfier, New York, publish a booklet tribute to the famous painter Ingres, printed on Canson Ingres papers. While the text is printed typographically from Le Nicholas Cochin type, the illustrations are printed in the offset manner from crayon drawings photomechanically reproduced in halftone on grained zinc. The whole is a splendid exhibit of how offset and type printing can be combined to produce most artistic effects on beautiful antique papers.

High-Light Halftone Negatives

Frequent inquiries reach this department asking for the best method for making halftone negatives with the dots in the high-lights closed up so they will not print photographically on the grained zinc. The fact is that there is no perfect method of making a high-light halftone negative. Several ways of doing this have been given in this department, and the most successful will be found to be the one that the photographic negative maker practices on until he learns just how to handle it. The Sears, Albert and Bassani methods are patented, and yet most successful high-light halftone negatives are still made by manipulating the screen distance and the diaphragms.

Offset Progress in England

The editor of the Modern Lithographer and Offset Printer, London, in his review of last year says that though the printing trade has borne its share of the trade depression, planographic printing can congratulate itself on the strong position in which it finds itself. In all the trade schools increasing attention is being paid to offset printing and photoplanography. A still greater number of apprentices are being released during working hours to attend technical classes in the trade schools. Cost sheets in printeries are beginning to show that with many classes of work it is cheaper to make a photoplanographic plate and print it in the offset manner than to print it by letterpress. Linotype & Machinery, Limited, have designed and manufactured a rotary web offset machine which has been running successfully at a speed of 12,000 an hour.

Photo-Offset Plants for Printers

It was predicted in this department that experts in the making of color-separation negatives and high-light halftone negatives would open studios where such professional services would be given to offset printers. Giving similar service to printers and publishers is what brought about the five hundred photoengraving plants in this country. Printers found it more satisfactory to send out their photoengraving than to maintain their own engraving plant, except in special cases where the engraving was of a special kind. What experience brought about with photoengraving is beginning to happen with photooffset work. One high-class color plate engraver in New York has undertaken the making of color-separated high-light halftone negatives for all comers. He will also do the photo-printing on grained metal plates so that all the offset printer will have to do will be to prepare the plates for the offset press and print them. By coating photo-printed offset plates with a gum arabic and then with a film of asphalt varnish for further protection they can be shipped by express, and by removing the asphalt with turpentine and the gum arabic with water the plates are ready to be printed from after slight preparation.

A Master of Printing

Reprinted from the "Monotype Recorder," London



 Γ is a somewhat remarkable fact that, amidst the present-day revival of printing styles, as practiced by the masters of the craft in the early days of the development of typography, one name always arises that of William Morris, known almost solely to printers as the illustrious founder of the Kelmscott Press. The average

printer thinks and speaks of William Morris as the supercraftsman of the book-printing industry, falling into the erroneous belief that he was born and bred into the calling of printing; this is not correct, as he went into it almost as a complete stranger, almost ignorant of every method connected

with the process of letterpress printing.

Morris's intellectual gifts, energy and capacity for obtaining output were of that wonderfully high order that is encountered at only very rare intervals. The Renaissance period produced a contemporary group of intellectual giants, for which Italy in particular will remain forever notable, and the closing years of that epoch produced in this country during Elizabeth's reign many names of high-standing merit; but apart from the prolixity of talent associated with that period nature has produced only spasmodically such men as Shakespeare, Bacon, Newton, Scott, Tennyson, Dickens, or in times of strife a Marlborough, Wellington or Napoleon.

If Morris's success and renown as a producer of beautiful books overshadow all his other attainments it is not because the latter were mediocre. Morris was a man so gifted, not only intellectually but physically, that no matter what task, pleasant or arduous, he undertook, he always made a success of it. Grant Allen, in one of his delightful novels, expressed the opinion that some men will become successful no matter to what calling they are placed; it is within them to make a success of everything or anything. Morris was of that kind, for it was only late in life that he turned his thoughts to the practical production of well printed books, and despite the fact that he had no previous training in the printing craft he made it such a success that his products will remain as examples of

what good printing should be.

Morris, who later in his career became an ardent socialist, was born in favorable circumstances, and had the advantage of a good start in life, and was studying at Oxford at an age when most craftsmen were working through a trade apprenticeship. Having artistic tendencies, it was but natural that he should associate himself with friends of a kindred nature, and, as like begets like, his early and prolonged association with the illustrious Burne-Jones must have resulted in benefit to both. Morris, while still young, became famous in intellectual circles as a philosopher and writer. When he turned his attentions to art his first ambitions were in the direction of architecture, and in this art the details that seem to have appealed to him most were the beauties of windows and arches and of ornamentation. The early association of Morris and Burne-Jones was very intimate, and Destiny turned them both into the same path, with happy and profitable consequences. Both were destined by their parents for the church; both rebelled and determined to follow art. In tracing the life of Morris it is difficult to forget the influence of Burne-Jones and all their artistic and intellectual associates.

Morris in his early days was highly aristocratic and very religious; reaction in later years made him socialistic and intensely practical. While at Oxford, in addition to his prolific writings and poetry, he indulged in clay modeling, carving, sculpture and illuminating. Morris's intellectual qualities

did not preclude his obeisance to the altar of conventionality, for he developed into a "Bohemian" of a pronounced type, and adopted the fashion of artists in becoming bearded and long-haired, and smoked a pipe profusely on all occasions.

In London Morris lived for a time with his friend Burne-Jones, made daily meetings with Rossetti, and associated with all the leading intellectuals of the day, including Browning and Madox-Brown. He took unfurnished rooms in 1856 in Red Lion square, Bloomsbury, and set about designing his own furniture. In this connection Rossetti painted two panels, which have become famous as the meeting of Dante and Beatrice in Florence and in Paradise.

It was but natural that when he left this apartment to set up housekeeping at The Red House, Upton, in Kent, he should desire to improve upon his past experiments in the furnishing line and to design personally every article of every kind in connection with the house, whether bedcloth or tablecloth, wall paper or tiles, jugs or glasses. The success and satisfaction of this led Morris to associate with his friends Burne-Jones, Rossetti and Madox-Brown, and others in a commercial enterprise for the design of stained glass windows. This further developed into the designing of artistic wall papers and

During this time Morris had written several more books, but his artistic temperament rebelled against the imperfection of their production, both in the printing and binding and in

the quality of their paper.

This led to many discussions with his artistic friends, and set Morris thinking hard in the direction of sounder book production. So seriously did this group of artists enter into the matter that Burne-Jones made sketches and Morris made efforts to engrave them on wood, but neither was satisfied with results. Morris realized that to produce good books, in keeping with the subject and consistent with the theme and fame of the writer, it was essential that the typefounder, printer, engraver and papermaker should be educated to a higher level than then prevailed. Consequently for a time the subject had to be dropped, as Morris would never attempt anything unless he could foresee complete success.

On account of pressure of work Morris had to give up The Red House in Kent, and returned to Bloomsbury to live. The love of country life, however, was too strong for him, and a few years later he went to live at Kelmscott Manor in Berkshire,

with which place he was intensely delighted.

In 1879 Morris turned his attention to the manufacture of dyes, as he was dissatisfied with the lack of permanency in the dyes which he used. This was preparatory to developing the manufacture of tapestries and carpets, which he hoped firmly to establish in England, in competition with the products of the East. He took over The Retreat, at Hammersmith, which he renamed Kelmscott House (after his residence, Kelmscott Manor), for the purpose of manufacturing these carpets, and in 1881 set up in weaving, dyeing and chintz-printing at Merton Abbey. In addition to this he conducted several showrooms and did not neglect his literary work; in politics he drifted at this period from liberalism to socialism. All these energies serve to show the wonderful vitality possessed by this remarkable man.

Morris's final decision to enter the field of printing is said to be due to an impression made upon his mind by a lecture given by Emery Walker, at which lantern slides were used to illustrate beautiful old manuscripts of books and famous fonts of book types. When his mind was made up to indulge in printing, and to do it well, he carefully studied all the earliest

books he could find, and finally accepted the types of Jenson as his model. These he redesigned and produced the "Golden" font of type as being consistent with the form of illustration and binding that he had in mind. He was most exacting in his demands to his punch cutter, and equally so with his papermakers. But it was only Morris, with all his artistic gifts, his energy, his power of getting others to do as he wished and to be delighted in so doing, with his intellectual and artistic acquaintances, who could make such a success of his art as he did. All the common rules learned during the average apprenticeship to printing were ignored, and in their place Morris imparted originality, modesty and refinement into his work. He reverted to the early days of printing, and became designer, typefounder and printer. His presses were crude, but he used them well. He paid as much attention to the manufacture of his ink as he did to the use and application of it. In all he printed fifty-three books -not one of them commonplace. They were in four sizes - folio, quarto, octavo, and 16mo. Morris had a strong preference for his Troy type, a gothic of improved legibility.

Since the products of the great men who reigned supreme in the early days of the craft, when the means of production were crude, but who had all the art of the splendid calligraphers of their day to guide them, no printer has ever excelled the products of Morris, and he has set such a high standard of excellence that any ambitious printer setting out to emulate or improve upon his style will find the task a difficult one and his vanity will be liable to criticism. Morris worked at art for art's sake, and before he undertook the production of a book he wedded his mind to the sentiments of the author, and translated his own thoughts into a suitable blend of type and paper, and of illustration and margin that was consistent with the subject dealt with. Before he printed his wonderful Chaucer he was already saturated with the sentiments of the poet; and then over five years were devoted to the production of the work, of which three and a half were taken up by the artists and engravers, working upon the Burne-Jones designs, and about two years in work upon the hand presses. Thus are the demands of art complied with; the demands of commerce form a different story.

A CRISS-CROSS PUZZLE FOR PRINTERS, **EDITORS AND PUBLISHERS**

By N. J. WERNER

Almost any one can get up the ordinary criss-cross puzzle, when one has the range of the entire dictionary and lists of personal and geographic names, and uses abbreviations ad libitum. This one was not so easy, because of its limitation to a special class of words.

The black squares limit the lengths of the words, both horizontal and vertical. The following are the clues to the words used:

HORIZONTAL WORDS.

- 1-What reglet does if wet.
- 5-An early measure of work done on a press.
- -Needed in doing embossing.
- 11—Used to couple lines of matter.
- 15—Persons engaged at advertising.16—Those who lay out anything to be engraved.
- 17—A very common part of a pi-line. 19—Whereen forms are made up. 21—What paper should not do when

- going through a press.
 -What his liquid should do when
- an engraver etches.

 -Indicate when newspapers are
- issued.
- 25—An old type-body name. 26—Too much of this has been
- printed.
- 30-A printer's unit of measure.

- 31-Very necessary before printing can be done.
- -A typefounder's measure for job
- 35-Helps distribution of inks on job presses. (This word is here pied; it is part of a compositor's
- work to rearrange pi.) 37—Condition work is at when a job s finished.
- 39-Name given by editors to a news report.
 -What metal must do before being
- cast into type.
 41—Paper in a rounded parcel.
 42—An old type-body name.
- word is here spelled backward. This shouldn't phase you; print-
- ers can read in any direction.)

 -Loosening reams tied with twine

- 47-All printerdom venerates him.
- 48—Between words. 50—What good advertising does.
- 2-First three of the things constantly used by editors and com-
- positors. A mix-up
- -Compositors want these marked in connection with errors not of their making.

 -Indicating that a pressman may
- proceed with printing.

 The last page of a book

- 53-These keep a newspaper going.
- 55—A color. 56—Special edition.

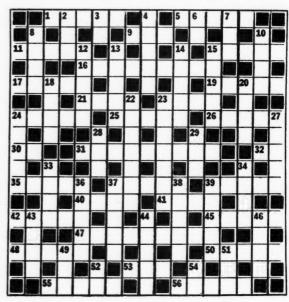
VERTICAL WORDS

- 28-A word for which a special character is supplied.

 -Units by which British composi-
- tors measure their strings.

 -What one has in mind when
- planning printing.

 34—Name often applied to any character in a type font.
- 36—What photoengravers must see when focusing.



- -Some printers need this to keep up in business, yet they hate to have it mixed with their inks.
- 10—Matter the compositor hates.
 12—What the fellow in the sanctum
- sanctorum does.
 -Compositors who are good grammarians can do this. (This word is spelled in reverse order.)
- 14—The printer's apprentice.
 15—An admirable thing which his business should be to a printer. 18-In which typography takes the
- -Compositors hate this shape as
- much as they do a circle.

 To produce second editions
- 23-An old-time popular type-body. 24-Form in which a newspaper ap pears-especially applied to its naterial.
- The temperament displayed when customers want jobs done at

- 37-A typewriter font-cast on tenfolks point body;
- point pody; tolks whom the society reporter coddles.

 -Condition inks are in when pressmen try to improve them.

 -Useful when placing much space between lines of type.
- 43-A most essential thing in print-
- ing.

 The electrotyper must have this in his solution to obtain a de-posit of metal.
- What printers should never be. -Causes eccentric movements in
- presses and linotypes.

 -Name for matter placed at the side of newspaper titles.
- 52-The editor's favorite pronoun —A letter—on the mail list indi-cates a contemporary.

The solution of this puzzle will appear in our May issue.

THE HARD WORK OF FAILURE

- "I met Thomas A. Edison at the Carlton in London," said a New Yorker on the Cunard pier. "Edison astonished me with his account of working twenty hours a day for weeks.
- "After lunch hour one day Edison and I walked up the Haymarket. Edison, as usual, talked about hard work. I said:
 - "'I suppose success always means hard work, doesn't it?'
 - "'Yes,' said Edison, 'it does.'
- "He nodded towards a poor old sandwich man a poor, thin, bent old fellow of seventy or so, staggering along in the gutter under three heavy and enormous sandwich-boards and he added: 'But failure means harder.' "-The Office Cat.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.

Replies can not be made by mail.

University English

"Anything from letterheads and circulars to illustrated booklets and bound volumes are within the scope of our facilities and experience." This sentence is lifted from an advertisement. It is rather a majestic sentence; Samjohnsonian in vocabulary and rolling rhythm. In these respects more than in its grammar it seems worthy of its place in an announcement by the Princeton University Press. "Anything are"!

Who's Which?

From O. P. Hollender, of Medina, Ohio: "As a proof-reader I objected to the use of 'whomever' in the following sentence: 'We will give an extra prize of \$10 cash to whomever gets the largest number of subscriptions,' and was promptly overruled. To my mind it should read, 'extra prize to whoever (or whosoever) gets the largest number.' If the sentence were constructed somewhat differently, it would read: 'Extra prize of \$10 will be given to the individual (or person) who gets the largest number of subscriptions.' Inasmuch as the 'whomever' takes the place of 'individual,' as the sentence is constructed above, it should be in the nominative case."

It seems to me there is a little confusion here, and that the querist's own logic turns against him. If the pronoun takes the place of "individual," its use in the objective case is right, because "individual" is objective, governed by the preposition "to." In changing the form of the sentence, however, Mr. Hollender does exactly the right thing. Such a change, instead of requiring the pronoun to do two jobs, divides the work and gives one job to the noun and the other to a new pronoun.

The nominative pronoun wears one uniform, the objective or accusative another. You give the prize to whomever. Who is that? It is whoever gets the largest number of subscriptions.

If the army guards a street and the navy an intersecting avenue, you might have at the corner a man with navy cap and blouse, army trousers and leggings — or a soldier and a sailor together. Of course, the comparison is far-fetched, but it makes the point.

Much discussion, often uncomfortable and too often fruitless, can be avoided if editors and proofreaders will only remember that these are old, old questions, and that there are authorities to be consulted. Mr. Hollender could have quoted in his own behalf from Francis K. Ball's "Constructive English": "The case of a relative pronoun is not determined by the antecedent, but by the use of the relative in its own clause. The antecedent of a compound relative pronoun denotes an indefinite person or thing. The antecedent may usually be omitted. He greeted whoever entered. (Subject of 'entered.') He greeted whomever he met. (Object of 'met.')"

This ruling supports the sentence as Mr. Hollender would have had it: "Extra prize will be given to whoever gets the

largest number of subscriptions." The real object of the preposition is named not merely in the pronoun but in the whole clause, "whoever gets," and so on.

Frequently in such matters the longest way round is the shortest way home. Two pronouns are better than one, unless you are willing to accept the rule of preference as given above. Thus, you can say: "The prize will be given to any one who," etc. I have an old copy of "Slips of Tongue and Pen," by J. H. Long (Appleton, 1888), in which my grandfather wrote marginal notes. Mr. Long says: "Do not say 'Give it to whomsoever asks for it.' Say 'Give it to whosoever asks for it.'" And in the margin of the page this saucy note is penciled: "Do not say either. Say 'any one who.'"

A great many of the disagreements that add to the little daily vexations of life in the proofroom can be avoided by this sort of sidestepping. It is not a mere expedient, it is a real solution of the problem.

A and B Are at It Again!

"Enclosed is an article clipped from our local paper. The foreman and I had a little argument about the punctuation of the subhead. We decided to send it to you and see who is right. I contend that according to the rules of punctuation a comma should follow '1923.' Am I right?"

The headlines in question are:

BOOKS HAVE BEEN AUDITED

Report Covers From March 20, 1923 to Oct. 31, 1924

First, let me state most emphatically that my say-so doesn't prove one way right and the other way wrong. I am wholly in agreement with the querist, as it happens. I certainly would flank the "1923," both sides, with commas. This, because to me it is a clear case of parenthesis, calling for a completely indicated cutoff. But the one-legged way is increasingly observed in present-day writing and printing. You can see how those who practice this strange custom would defend it. The comma after "20," they might say, is an *interior* affair; so, too, the one after "31." They punctuate, therefore, as though the lines read "From 1923 to 1924." To me, this seems ingenious but not satisfactorily decisive; it is too much like sidestepping.

Those who omit the second comma might say they mark the beginning of the detour, and expect the driver to know for himself when he gets back on the main line. To me it seems more logical and helpful to mark both ends of the detour.

If the foreman happens to be a bitter ender, he may say: "Well, then — why don't you place a comma after '1924'?" This would be a quibble. The "1924" is the end of the head-line, and no punctuation is used there.

Friendship Makes the World Richer!

"Friend Teall — I hope you will not mind my calling you 'Friend,' but you see that is how I feel, despite the fact that I am essentially a pressman, though also a 'comp' and looking to the future with hope of some day being a 'Prop.'

"Just received the February issue of The Inland Printer, and your 'Please' came to me as distinct shock. I turned to your department first, as usual, though one would think I would naturally turn to it last. I take my hat off to Mr. St. John; he sure diagnoses from almost nothing, and knows presswork. Mr. Frazier's department alone is worth the price of the magazine each month to me.

"I have been 'going to write' to you for over two months now, and hesitated more for fear that you had queries that would take you months to answer than from any fear that my signature would appear. May I suggest that many proofreaders may hold back for similar reasons?

"A friend of mine tells me that '. . . some printing houses italicize also the names of books, but in many offices it is the practice to quote them.' He also says: 'In the case of such well known books as "Pilgrim's Progress," "Robinson

Crusoe," etc., it is not necessary either to quote or italicize. To do so is a reflection on the intelligence of the readers.' Now — will you be so kind as to 'tell it to him'? I do not feel equal to the task."

My own training has been, italics for names of newspapers and magazines, quotes for titles of books. Also, italics for names of characters in plays, no type distinction for those of characters in books. Just why names in fiction should be treated one way, and those in drama another, is more than I can say. But that is what I had to do in my fourteen years on the editorial staff of the old (New York) Sun, and early training grips hard and lasts long.

Not to get it down too fine, the remark about the titles of well known books seems to me a bit of bad judgment. For one thing, the quotes on the title make it clear at first glance that reference is to the book, not the character. In the second place, how are you going to decide just what books are "well known" and what are not so well known? Where is the line to be drawn?

It is better for each office to have a system — any sensible, consistent system — and stick to it.

For Improvement in Language

By EDWARD N. TEALL



HY study English grammar? — as, presumably, millions of young Americans are doing, with assiduous application, in our elementary schools today. A dog does not have to be taught to bark, a rooster to crow, or a bird to sing. So much power of expression and communication as the wordless creature is ever to have belongs

to it from the attainment of physical maturity. The fulness of its vocal ability comes with practice, not from instruction. Some instinct and some imitation direct the progress; nothing of thought, conscious effort, systematic learning. The dog barks because it is a dog, the rooster crows because it is a rooster, the bird sings because it is a bird. Roosters can't learn to bark, dogs to crow.

Puss purrs when she is happy — that is to say, when physical comfort, warmth or petting makes her breathe a certain way, producing a certain sound. And the cat spits, hisses, when it is angry. In battle, it yowls. The dog growls, whimpers, howls, barks in one tone for joy, another for challenge, and a third for the game at bay. Chickens assort sounds to fit their momentary circumstances; the brooding hen clucks to call her chicks, and when a hawk is hovering she uses the imperative mode. She makes a thoughtful sound before seeking the nest, and an exuberant cackle when the egg is cast. Animals do certainly signal one another, vocally; they do express the moods and emotions of their mysterious being with varying sounds. But they don't have to be taught. There is no grammar of the bark, no rhetoric of the meow, to occupy the attention of young Towser or Tabby.

The human puppy is, however, taught from the start to talk; even in households the most illiterate, lightliest laden with culture, he is trained to conventional modes of expression. The conventions differ; but each in its own environment rules. If the coal miner's child said "between you and me," it would be ridiculed into the environmentally more "correct" usage of "between you and I." Thus the penalties provided for nonconformity nourish and perpetuate ungrammatical usage, and the folk speech is rooted deep in the life of the masses.

There is no standard bark for all dogs; there is not even a standard St. Bernard bark, a standard Airedale bark, a standard collie bark. A St. Bernard's bark is heavy, a collie's is shorter and more shrill; the bigger breeds speak in heavier tones than the nervous little terriers. But how human speech varies! — different languages for different countries; and within countries, a variety of dialects. Within any language, what wide ranging degrees of variance in word form, in pronunciation and in the intonation of continuous, fluent speech; what differences in stress and inflection, flatness or fulness of vowel sounds, prominence or obscuration of the consonantal sounds. The same sentence has one delivery in the drawing room, another in the kitchen. There are as many standards as there are sorts of people.

And yet, there is a standard. Its criteria may not be official. They may not even be recognized and accepted by the majority of people. They can by no power conceivably be enforced in common usage. They are in constant dispute by so-called authorities. This standard occupies a region hazily defined as to boundaries, contested in its interior territory by conflicting theories and the rivalry of rulemakers. The sciences of grammar and rhetoric are not exact; but actually the disputes over one principle or rule and another do but emphasize the existence of an irrepressible desire for standardization.

English is our own language. We hear it spoken, and we speak and read it ourselves, every day. Why are millions of young Americans required to study it in school?—as some of them would like to know. Parents are often stumped when that question is asked by rebellious boys and girls. How many school teachers can answer it satisfactorily?

Sweet simplicity shapes the answer: We study English so that we may know how to express ourselves more clearly, more certainly; in order to "sell" ourselves and our ideas more successfully.

The powers of study, analysis, learning — and, above all, of conveying thought to others — are what make man "the lord of creation." Without language, such overlordship could never have been established. We think in words — in a mental shorthand. We use words to make our experiences and our desires known to others. Through use of words we learn the

d

e

e

y

y

e

e

e

n

thoughts of others. Words carried Christ's message to the world — and words enabled the Kaiser to assemble his armies and destroy the world's precariously balanced peace.

Language was not always what it is. The earliest men had a crude, rough speech. They grunted like animals. One sort of sound meant "I am hungry"; another, "I have had enough." One meant "I am your friend"; another, "I hate you, I am going to try to kill you." Little by little, there grew out of these elementary forms of speech a true language, by means of which one person could make clear to another his wants, threats or promises, all his thoughts.

"Warm" or "cool," "cold" or "hot." "Rather warm,"
"extremely cold." "Northwest," "southeast," "northnortheast," "southwest by south." "Myself," "yourself,"
"himself," "herself," "themselves." "House" for the family, "stable" for the horses. What wonders of human contact there are in these few random simple words, compared
with man's primitive grunts and signs!

Suppose you are inventing a language, for the purpose of a secret correspondence; not a mere code, but a real language. First, you will need nouns, names for things. Next, you will need verbs, words expressing action. Then, adjectives, words to describe the things; and adverbs, to describe or qualify the actions. Finally, prepositions and conjunctions, joiningwords, to show how the other words are related to each other.

You might call a tree a "ying," a branch of it a "yang," an axe a "han," the act of cutting "werving," a big thing "woo," a sharp thing "tan"—and then if you wanted to tell some one to cut off the big branch of the tree with a sharp axe, you would say: "Tan han" (sharp axe) "werve" (cut) "woo yang ying" (big branch, tree).

Then, as you found your new language not always adequate and clear, you would devise different forms of words to show their shades of meaning. You would need to be able to let others know whether you were talking about only one tree, or more than one. You would invent number-forms, singulars and plurals. (The ancient Greeks used also a dual form.) Again, one tree is not the same size as another. Your word "woo," meaning "big," would have to be changed when you meant "bigger," or "biggest." You would want to find a better way to ask for three axes than "han, han, han." The repetition would be tiresome if you wanted a hundred or a thousand axes! And your word of action would need to be different for an action done yesterday, one now in progress, or one promised or predicted for tomorrow; there would have to be tenses for your verbs.

Take the verb "I swim." If you were swimming last week, you would say, "I swam." That's the way the language grew. If you say — as some folks would! —"I swim a mile yesterday," you are somewhat like a person who wears his coat inside out. It still serves its purpose as a coat, and it still is recognizable as a coat; but that just simply isn't the way to wear it. It isn't good sense to wear your coat inside out, and it isn't a good thing to use wrong words or wrong forms of words.

To go back to that new language you invented: It is not enough to have spoken words, which can go only as far as your voice can be heard. You will want to be able to send messages to some one at a distance; that is, to write. You will invent an alphabet, characters or letters to represent certain sounds. They will enable you to create a record of your thoughts which, in the victrola of another mind, will be reproduced. And then to avoid misunderstandings you will find it necessary to arrange a system of marking words off into groups, to make sense.

One group will be a sentence. It will be able to stand by itself, expressing one complete thought unit. You will separate it from other sentences by beginning it with a capital letter and by placing a dot, or period, after it. Then you will want to separate one part of the sentence from the rest, and you will do this by using a dot with a tail, the comma. The use

of these marks, or points, is punctuation. Its value can hardly be better demonstrated than it is in the classic story of the bad boy who wrote on the blackboard "Tommy Jones says Teacher is an ass," and the intended victim who turned the jibe by inserting two little commas: "Tommy Jones, says Teacher, is an ass." Letters have been misread, and have failed of their purpose, because of their writers' ignorance of punctuation, indifference to its advantages, or rebellion against its discipline. Such errors, in business, cost money. In the writing and printing of contracts, they may lead to lawsuits. In the draughting of laws or constitutions, they may cause wars and rebellions, or, at the least, time-wasting debates and expensive delays. Trying to decipher an unpunctuated telegram is an exercise that often leads to at least a momentary appreciation of the true usefulness of the period and the comma.

Punctuation is not a fad, nor a mere refinement and decoration. It is not an exact science, either; there are the two schools or styles, open punctuation and loose punctuation—and competent users of either may disagree as to what its exact requirements are. A composition so punctuated that its meaning can not be disputed may not be perfectly punctuated, but it will at least cause no misunderstanding, however it may offend taste or enrage the precisian. There should be no period or comma, colon or semicolon, that does not do something that needs to be done; and no point that is needed should be omitted. There you have punctuation on a pen point, so to speak.

The rules you make governing the use of word forms in your invented language, controlling their combination according to essential relations, will be its grammar. So long as you and your readers observe them, there will be no difficulty. As soon as you begin to ease off, to slack up, to ignore or momentarily suspend the rules, ambiguities creep in. In spoken exchange of ideas, vocal inflection does part of the work of getting the idea across. If there is failure to understand, it is quickly checked up. But in writing there is nothing but careful grammar and clear punctuation to do the work.

And here comes up the question: Does grammar exist for the people, or the people for grammar? It is obviously a foolish question - yet some grammarians seem to take it mighty seriously! Of course, there is only one possible reasonable answer: Grammar is man's servant, not his master. But a good servant needs to be treated with respect. And this question and answer are often used as a cloak for ignorance, a defense for guilty neglect, an apology for indifference. To be sure, just as we use one coat for work and another for play and a third for dress, one at the office and another at church, so we have some freedom in our use of grammar. Speech slackens in easy company; tautens in formal associations. You don't write a business letter as you do a letter to a friend back in the old home town; a set of club minutes as an invitation to a party, or your own private diary as a book for public distribution. Language can be too free, too slipshod; also too formal, too stilted, too self-conscious, too literary.

These are restless, impatient days. Rejection of wholesome discipline is sometimes regarded as a virtuous rebellion against tyranny. Set forms are detested in a time of flux. The language, like everything else, is changing. There is no objection to change because it is change, any more than there is virtue in change for the mere sake of change. If we can make the language more vigorous and vital, well and good; but let us not discard grammar because we are too lazy to learn it!

Let readers require of authors not only good thoughts or good stories but good expression. Let theatergoers demand and patronize only the clearest enunciation of correct English — correctness varying with the changing representation. Let churchgoers require good English in the pulpit. Why not consciously and conscientiously seek improvement, not stupidly and lazily encourage decay, in the language of our nation?

The Inventor of Rotagravure

By Stephen H. Horgan



ARL KLIETSCH, inventor of photogravure and rotagravure, alone in his little cottage on the outskirts of Vienna at the age of eighty-four, is awaiting the summons to a future life. He has contributed to the world the highest development in printed pictures that has yet been devised, and though he has never been properly re-

warded for it he should at least not be robbed of credit for his valuable achievements. Like all truly great men modesty is his strong characteristic. Though he has complimented the present writer by calling him "his only friend in America," still he has repeatedly refused to tell anything about himself, or his inventions. A leading American photoengraver who called on Mr. Klietsch recently is convinced that the inventor of rotagravure has still more wonderful inventions in mind, but is so resentful over past treatment that he refuses even to hint at them. So they will likely be buried with him.

So little is known of Klietsch that Germans and others are credited with the invention of rotagravure, when the facts are that Karl Klietsch invented it so complete that no one has been able to improve on his method. On the contrary, when they deviate from it they fail. An illustration of this is found in the fiasco of the German process called "rotagravure," brought to this country in 1913. This word was coined and patented as a trade-mark. The process was said to be the invention of Ernest Rolffs and Dr. Edward Mertens. "Rotogravure" failed and is not now in use anywhere, while the true rotagravure invented by Klietsch is universally used.

How it happened that Klietsch never made money while others will reap fortunes from his invention is about like this: Karl Klietsch, the trained artist, scientist, etcher, painter, caricaturist and photographer, had one thought in mind with his inventions, and that was to reproduce paintings and works of art with printing ink so well that they would be welcomed by art lovers everywhere and become permanent records for all time. He did not expect either photogravure or rotagravure to be used commonly for newspaper supplements, and to protect their use for artistic purposes he did not patent his inventions, thinking he could better protect them by keeping his methods secret.

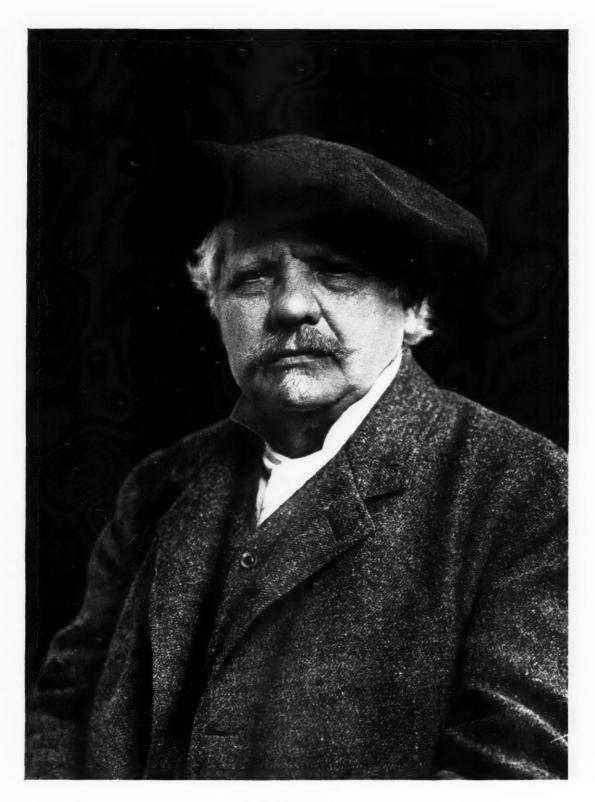
Klietsch was born in Bohemia on May 31, 1841. His father was a chemist and saw to it that young Karl received a working knowledge of chemistry. The boy showed an artistic bent, preferring rather to mix paints than chemicals; so he was sent to the great Academy of Painting at Prague. After he had completed the course, his practical father thought to combine his artistic talent with his chemical knowledge and set him up in a photographic studio in Brunn. But this was too tame an occupation for Karl; the artistic urge was too strong; so he became an illustrator and caricaturist in Vienna. Fortunately for the world he became an etcher, and this led him to an endeavor to print art pictures reproduced by the camera in the intaglio manner in permanent printing ink. After a long period of incessant experiment he invented photogravure. This was in 1875. Vienna soon became through it the art reproduction center of the world, until Paris secured the method and "Talbot-Klic" photogravures became famous. Klietsch's name was spelled "Klic" then, a name he resents now as it is a German version, and Klietsch was with the Allies in the Great War.

Photogravure is printed by hand from flat plates. Klietsch thought it could be etched on copper cylinders and printed by power. He mentioned his scheme to friends in Vienna, who thought him a visionary. Learning that the Story Brothers in Lancaster, England, were experimenting with a similar idea by applying photography to copper rolls for fabric printing, he went there and rotagravure was perfected. They formed the Rembrandt Intaglio Printing Company, Limited, and sold their first invoice of rotagravures, printed from the web, August 1, 1895. They never printed from flat plates, always from rolls or cylinders of copper. Later they undertook the printing of rotagravure in colors from a web of paper, but did not fill an order for color rotagravures until December, 1908. Rembrandt rotagravures attracted world-wide attention when they appeared in the Magazine of Art. The writer remembers the impression made on him by a reproduction of Lord Leighton's "Perseus and Andromeda" by the Rembrandt Company in 1896.

Art engravers everywhere were, of course, curious to know how the Klietsch rotagravures were produced. They made pilgrimages to Lancaster and tried to bribe the employees. How well they succeeded will never be known. Even government secrets can not be kept and photographic secrets never were, so rotagravure began to be seen in other countries. Mr. Klietsch's friend, Theodore Reich, it is said, did most to spread the information then so valuable. He sold the secret to Bruchmann, of Munich, who by 1902 began to show some beautiful rotagravure results which he called "Mezzotints." It was Reich who gave Mr. Gamble of Penrose's his first knowledge of how rotagravures were made.

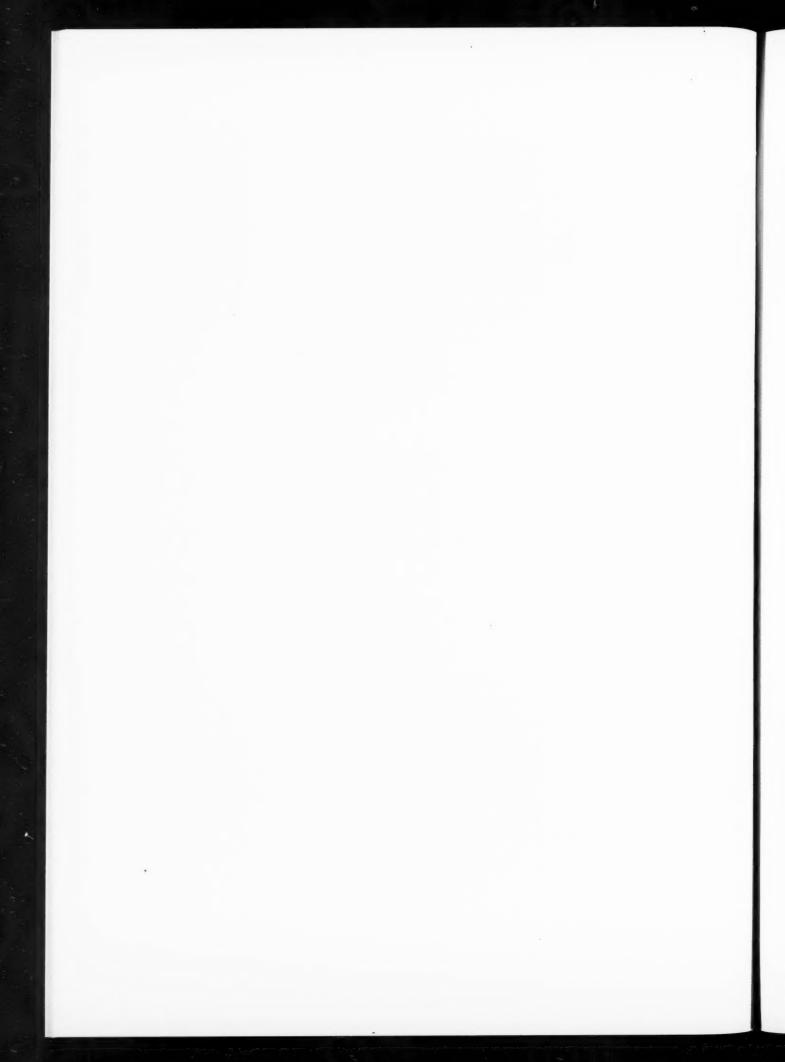
Rotagravure reached the United States through Ernest C. Bradshaw, the photographer who for nine years had been making the negatives and positives for Karl Klietsch at the Rembrandt company's works. By that time he knew Klietsch's method well enough to go to London and build a rotagravure press for the firm of Penrose. He engraved the copper rolls for it and produced excellent results. Then he was induced to come to the United States, arriving in New York in September, 1903. He had a rotagravure press built in Brooklyn, similar to the one built in London. He did all the work himself from the photography to the making of the printing inks. One fine exhibit of his work is a reproduction in monotone of the painting entitled "The Hay Wain," by John Constable, R. A., in Printing Art, July, 1906. The Van Dyck Gravure Company was formed in New York and has done excellent work, notably the reproduction in colors of a painted portrait which appeared in The Inland Printer for December, 1908. Mr. Bradshaw founded the Rotary Photogravure Company of Passaic, New Jersey. He returned to England, and then undertook to introduce rotagravure into India. Early in 1913 when the Mertens "rotogravure" failed the newspapers sought workmen who understood Klietsch's method, and these were recruited from both the Van Dyck and Passaic companies. In this way rotagravure has spread over the United States without the inventor's name even being known by those who are profiting by his epoch-making invention. In the meantime the grand old man in Vienna with blindness overcoming him writes: "You, I suppose, will understand when I tell you that I do not like to be so old and good for nothing. How much more could there still be to do. Rest - rest. I thank you once more. From your old-very old-Klietsch."

If we fail to make friends of those with whom we do business we are missing much. A writer says: "Business nowadays is service. Modern business is impossible without human interest running through it."—Exchange.



KARL KLIETSCH

The Inventor of Photogravure and Rotagravure, now in his eighty-fourth year. This halftone, made by The Walker Engraving Company, New York, is a reproduction of a rotagravure made by Mr. Klietsch.



How Proper Management Will Promote Efficiency

By MARTIN HEIR



FEW years ago I was asked by a specialty printer and blank-book manufacturer in one of the big midwestern printing centers to survey his plant and make my recommendations for improvement in means and methods, if any. Although the plant surveyed was a little bit outside the general lines of the printing business, it still con-

forms to the usual and accepted form of organization in the industry, and as such what is recommended for the one may also be recommended for the other. The underlying principles are the same. Rightly considered and brought to bear on the problem at hand they will bring satisfactory results.

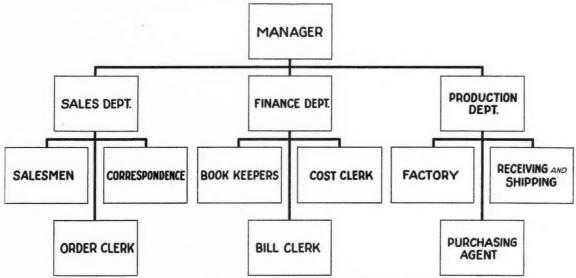
ORGANIZATION AND ORGANIZATION CHARTS.— In the early part of the present century little or no attention was paid to organization of the individual industrial concern, no matter what its size. As late as 1910 even such industrial giants as

The purchasing agent reports directly to the production manager, or superintendent, as he also may be called. So do the head of the receiving and shipping department, the composing-room foreman, the pressroom foreman, and the foreman of the bindery. All sectional foremen, subforemen or clerks in these departments report directly to their respective foremen.

In the finance department, the auditor or controller is the head, directly responsible to the manager. To him report the bookkeepers, cashier, and the pay-roll, cost and billing clerks.

The sales manager reports to the general manager. To him report the salesmen, correspondence clerk and order clerk. This layout may be modified to suit the circumstances, if it should be found necessary to add an office manager to the staff.

These organization charts should be printed in as many copies as there are departments. Some concerns go as far as to print separate charts for each department or subdivision of the plant. One copy of the general chart should be framed



Organization Chart Prepared With a View to Showing Demarkation of Authority

the component parts of the American Telephone & Telegraph Company were loosely put together. An organization chart was practically unheard of. But then came the awakening—the organization movement that had for its aim the elimination of waste of time, material, floor space, power, etc., culminating in efficient production methods, smaller unit costs, and scientific handling of sales by men trained for the purpose.

The organization chart hereof made a part is one of the simplest of its kind, its only intention being to show demarcation of authority, so as to avoid overlapping or indefinite lines, one of the most fertile breeding spots of waste, especially waste of time. Properly made up, the chart should show the name of every department head and how he derives his authority. But simple as it is, it shows that the manager is the boss to whom every department of the plant is responsible through its proper demarcation of authority. Not that the bill clerk, the order clerk, or the purchasing agent reports directly to the manager, nor that the manager goes directly to these men or women for needed information. He may do so, of course, as the boss; but it would show such lack of organization spirit that no manager worthy of the name would ever attempt it.

and hung on the wall just outside the main entrance to the general offices. There are many reasons for this; one of the most essential is that strangers coming into the office will not have to ask questions about names. The names of all the important people in the office or in the plant are printed on the chart. This means another annoyance eliminated. Names and titles are of supreme importance in an organization. If they are printed and framed before us, no questions need be asked.

Another reason for the general adoption of the organization chart is that it will increase printing consumption by thousands of dollars. This at least should be an incentive to printers to help make it popular.

The object of organization is to determine ways and means of efficient production — efficient buying of materials by the purchasing department and efficient handling by storekeepers and others involved; efficient handling of orders through the different departments, both in collecting correct costs and in routing through the shops; and efficient handling of invoices, correspondence, credits and collections.

No matter how complicated an organization may appear, when properly analyzed it can be reduced to the rudimentary form of production, selling and accounting. But of course the special organization of these divisions varies according to the nature of the business. In the case at hand, we have three main divisions: finance, sales and production, placing all the clerical work, except correspondence and handling of orders, under the supervision of the auditor. On the other hand, all the production departments, including the purchasing and storing of materials, are under the supervision of the production manager.

Management.—A business organization, no matter how complete and perfect in detail, is as useless as a gasless auto unless it is put in motion by some strong driving power. That power is known as management. Its source is the ownership-control, and from this source its power is transmitted through the division heads and applied to every component part of the business machine. If this machine is not constructed on right principles so that its parts will work in harmony, power will be wasted and energy go for naught. In a perfect business machine individuals are united into a body so harmoniously that they work together for a common end — each part of the organization working in systematic relationship. There must be no conflict of authority, each individual must have his work and his duties, all in harmony, to accomplish the one common end. When the general manager can accomplish this, he is a success.

SALES MANAGEMENT.—The purely sales functional objects of this department will not be considered here, as no new ideas are at hand.

Orders.—One phase of the revolution in business methods has been an entire change in the manner of handling orders. Here also economy in the use of time is important. The old idea of entering everything in the journal has been eliminated because of an endeavor to avoid duplication of effort as much as possible. To accomplish the same end, when an order is entered carbon copies are made in the required number for recording and filling the order.

The orders can be divided into three classes: from the customer direct; from salesmen; and received through the mail. All should be filled out on uniform blanks before they start on their travel through the plant. This one fact will go a long way to simplify and expedite the filling of orders.

The actual number of copies needed depends upon the development of the business; but in general the following list covers all practical needs:

(1) The office copy (master order), which forms the permanent record of the order department, to which reference can instantly be made in case of misunderstanding or error anywhere along the line. (2) The acknowledgment of the order, which is a complete transcription of the specifications received from salesman or customer. (3) Working copy, going to storerooms and factory. This should be made up in such a way that each section gets only what belongs to it; that is, that the composing-room information is not sent to the pressroom, etc. This can easily be accomplished by a blank perforated for each section. As this sheet also should contain the data from the planning department, it is probably best to use a sheet made up for the purpose, giving ample space for all instructions, with the body of the order correctly transcribed. (4) File copy for the sales department, to be used as the basis of a later canvass of the customer. (5) Charge sheet, for the use of the accounting department in making up its ledger entries. (6) The shipping clerk's copy. (7) The invoice. This copy, however, should not be made out before the order is ready for shipment, so that it can be compared with the charge sheet.

Provision must be made in every order system for taking care of shortages or delay in manufacture. When the full order can not be shipped on the day promised because a small portion of the order is not ready, it is bad business policy to hold that part which is ready. The universal custom is to send what is available on the date promised and notify the customer. But this necessitates some system for handling shortages, which should be as simple as possible. The practical method seems to be to leave this to the shipping clerk, he to check on his order copy the shortages as they arrive in his department and see to it that they are immediately forwarded. In case of further shortage the routing department should be notified.

The general custom is to send the invoice on the date of the first shipment, whether complete or not, and give the customer credit for shortages. This is a duplication of effort, and should be avoided. If the delay in filling shortages does not cover more than a week, the invoice should not be sent until the order is completed, except when it is specifically stipulated that the invoice must accompany the goods.

When goods for any reason are returned, this must in all cases be approved by the sales department. It is to this department that the matter should first be referred, either when advice of returned goods is received or when the consignment is received without advice or identification.

If credit is allowed for returned goods, a notice should be made out in triplicate on a blank form. One copy goes to the customer, notifying him that the goods have been received and that he has been given credit; the second is for the accounting department, instructing that credit be given; and the third goes to the proper storeroom clerk, authorizing him to receive the goods and advising him of the final disposition.

Correspondence. — As an individual is judged by his personal appearance, so a business house is largely judged by its correspondence. Letters are often the only point of contact between manufacturer and customer, and the customer forms his opinion of the house he is dealing with from the correspondence he receives. This alone is a big reason why a firm should guard its correspondence carefully. But there is still another reason. The communications of a firm constitute its only record of dealings with the business world. Quotations, estimates, promises of delivery, and all other negotiations of business relations are contained in correspondence. To be of any value verbal agreements are confirmed by letter, although no business man with any regard for his name and rating will ever go back on his word when it is given in good faith and all details are clearly understood by both parties. This means, of course, that the correspondence not only must be carefully prepared but also carefully and efficiently preserved; in other words, strict oversight of all letters written, and careful filing of all letters received and of carbon copies of outgoing mail.

All incoming mail should pass first through the hands of the mail clerk, who notes the contents of each mail piece and refers it to the proper official for action. If this mail clerk is of the right kind, she will save a lot of time of the higher paid officials; first, by carefully watching that all mail matter reaches the official for whom it is intended, or who has the matter in charge, if previous correspondence has taken place; second, by placing such previous correspondence or a digest of it in the hands of the person concerned; third, by taking charge of all correspondence relating to routine matters, such as requests for samples or requests for information, thus saving the time of higher paid officials.

Distribution to the different departments is made by means of mail baskets arranged on a stand on the mail clerk's desk in such a manner that when the character of a mail piece is ascertained it is at once dropped into the basket intended for the person concerned. The contents of these baskets should be collected and distributed by messengers at certain set periods, not to exceed four times a day. The mail clerk should not be allowed to destroy any mail piece, no matter how unimportant. It should always reach the person for whom it is intended, and by him be destroyed or preserved.

To guard against the possibility of any important mail matter being overlooked, the mail clerk should provide each person in the office with a list of all letters referred to him for reply. A special blank should be made for this purpose, and when properly made should be attached to the correspondence by a clip. A check mark or a notation at each item will prove whether all correspondence has been attended to. When the correspondence from each department is made up for the outgoing mail, the outgoing mail clerk checks each slip. If a letter has been overlooked, she will at once notify the proper official. It may be the fault of the stenographer in overlooking her notes, or the letter may have been carelessly put aside on some desk; but in all cases the matter will be attended to without harm to any one.

The correspondence which has been withdrawn from the files to assist in answering the mail must at once be filed away again, together with the letter just received and the reply to it.

FINANCE MANAGEMENT.—The finance department of an industrial organization is as vital to that organization as is the circulation system of the animal body. If the circulation is all right, the body is all right; otherwise the body is ailing and sooner or later will go to smash. Consequently the auditor must always be on the lookout against unprofitable accounts either through poor credits or unsatisfactory prices. Over ninety per cent of all business done in this country is done on credit. Credit facilitates sales, the filling of orders and the transaction of business in general. It permits business to be carried on in greater volume than if every sale were a cash transaction. The extension of credit is to a certain measure merely a matter of good faith, a belief that the customer will pay at the time agreed upon; therefore the credit department must at all times be in possession of such facts or data as will enable it to decide quickly and correctly whether a customer is entitled to credit or not. Many a good customer has been lost because a wrong credit decision was given. The importance of this department is therefore obvious.

As the credit department is intimately concerned with collections because the credit man should at all times know how the account of each customer stands, it is also obvious that the collections and bookkeeping sections should be under the supervision of the auditor.

The auditor is, as his title implies, the safety check on a business. He has absolute control over disbursements, either for salaries or purchase invoices. He also may check the work of the plant superintendent both as to costs and extent of production. His heaviest load, however, is to gather accurate records of costs and to see to it that selling prices conform to cost and reasonable profit.

The object of cost accounts is to register and record every step and stage of production as it actually happened — to find the cost of every component part going into the makeup of a product. It has been established as a fundamental axiom in cost accounting that the cost of an article is the aggregate of the costs of every process on every part, plus the value of the material; and that the cost of a process is the aggregate of direct labor cost plus the cost of the various services to production (or production factors) which are necessitated by the form of organization; in other words, to first ascertain the rate per productive hour of each process, then to ascertain the number of such productive hours or fractions of such going into the making of each part.

The making up of the pay roll has been placed under the supervision of the auditor, for the obvious reason that his department will handle all the cost and financial records.

PRODUCTION ROUTINE.— Capable workmen and an efficient organization are necessary factors in efficient production; but there is another factor that is of steadily increasing importance: analysis of order and routing through the plant. The sales department procures orders, and the shipping depart-

ment sends out the goods, but between these two stations the prosperity or the failure of the house is determined. Here is where the work of the planning department comes in.

As a general proposition the raw material should be taken in at one end of the factory and the finished article sent out at the other, without overlapping or criss-crossing on its way. This is the principle underlying the success of the Ford plants. But this can not always be done, especially where the business has grown faster than the factory. However, the planning department can do a great deal to overcome obstacles of this sort by the use of systematic production methods. In other words, to maintain the most favorable condition of manufacture, the jobs must be routed carefully through the shop, step by step. Not until the jobs are traced and registered daily, no matter in what stage of completion they are found, can it be asserted that no time is lost by carelessness or inefficiency in some ill managed department.

All production systems center in the factory office, of which the planning department is a part. There schedules are made up in accordance with the needs of the sales department. In manufacturing for stock, the stock order is made up in groups of identical goods distributed over the plant in such a way that all departments are working all the time at a uniform rate of speed — in other words, that demand shall just equal plant capacity, if possible. In manufacturing for orders, the planning department schedules the order so as to obtain the greatest economy.

When an order reaches the production department from the sales department it invariably bears some promise of delivery, either definite or assumed. Then it becomes the duty of the production department to use all possible means to keep this promise; to use every effort to speed the goods through the shop and deliver on time. This is an important feature, because a disappointed customer generally means a lost customer. This also means absolute knowledge of the workings of every department as well as the whereabouts of every order. It should be possible at a moment's notice to tell just where every part of every order is to be found, how nearly completed it is, and whether it will be completed on time.

To furnish this information the following system will be found satisfactory: Each order, when it is received from the sales department, is given a shop number which follows it all through the plant and serves as a convenient means of identification so long as the order or any part of it remains in the factory.

Then each department that is to work on it is given the instructions as indicated, containing complete data or plans of manufacture as well as the time allowed for completion. If the goods are to be delivered from one department to another, a definite date is set when they are to be delivered to that department. On receiving their copies of the order, foremen file them ahead under the date set for the goods to reach them. This is sometimes done by using a large board with thirty-one hooks - one for each day of the month. Each order is hung on the hook representing the day when work should begin on the order. Card indexes made up in the same way may also be used. A copy is also sent to the storekeeper with requisition for the materials needed. Upon receiving it he immediately issues the raw materials or supplies necessary to begin work on the job, sending them to the department first to use them; for instance, to the stock cutter. With his copy of the order the storekeeper also receives a tag made for the purpose, carrying the order number and memorandum, which is attached to the supplies and follows them through the plant and finally to the shipping room. Where simultaneous work is started in two or more departments, and supplies are sent to each department, identical tags must follow each lot.

As soon as the foreman of a department receives the goods with their tag, he takes down his copy of the order and places

it in the file of work in progress. He then hangs the job tag on a hook representing the date the work should be finished.

At the close of each day the foreman notifies the factory office by means of special report blanks of orders completed and sent forward. If, however, the foreman finds that the goods can not be finished on scheduled time, he immediately notifies the factory office to that effect.

Sending this report will forestall inquiry from the order clerk; for if no satisfactory word comes from the foreman on the day when each order is due, his follow-up cards, arranged according to the dates of the month, will remind him of delay, and he is supposed to ascertain the cause. When such delay occurs, the planning department must be notified and a new date set for delivery. The follow-up card must then be moved forward to that date. Never let the card remain in your file of a date already passed.

By the use of this or a similar method of putting orders through the shop, it is possible to schedule every operation and to follow up the completion of the schedule. Delays can be immediately found and steps taken to correct them. No side-tracking of one job for another is possible, for the date is as inviolable on one tag as on any other. With such a grip upon the working of the factory, the office is able to make promises of delivery with almost certain assurance of completion on time.

THE PURCHASING AGENT.—In a manufacturing business the purchasing agent is entrusted with the buying of raw materials used in production, and of supplies consumed in the operation of the plant. Upon him rests the opportunity of many a time turning loss into profit. He is, therefore, a factor not to be considered lightly.

A purchasing system should be sufficiently broad and elastic to allow purchases required for the house by identical methods and through the same routine course. Such a system should cover three points. In the first place, it should provide for the recording and classification of all grades of goods used by the firm and of the best and most convenient sources of supply, together with records of previous purchases. Second, it should afford a uniform method of ordering and keeping track of unfilled orders. Third, it should provide a means of checking up deliveries and correcting mistakes in shipping or billing.

The first step in purchasing materials or supplies provides for making out orders. In every case requisitions should be made out for all goods wanted. A regular printed form should be placed with every department head who has authority to request the ordering of goods. On this requisition is entered the description and the amount of material wanted. If a regular storeroom department is operated the requisition is sent to this department. If the storekeeper finds that he has no such material on hand, he issues a requisition to the purchasing agent to order the goods. This requisition is made out in triplicate, one copy for the person making the requisition and two for the purchasing agent. One of these the purchasing agent keeps; on the other he enters the date on which the materials were ordered, his order number, and the name of the firm with whom he placed the order. This he returns to the storeroom department.

No goods are ordered by the purchasing agent except on regularly printed order forms containing an itemized list of the articles and the quantities wanted, and the shipping directions. This order is made out in four copies; one to the firm from whom the goods are purchased; one to the receiving clerk so he may know what goods are expected. (In many instances a narrow carbon is used over the second copy, so that the quantities do not appear; it is therefore necessary for the receiving clerk to depend entirely upon his own inspection of the articles as they come in, thus assuring a true check on the receipt of the goods.) The third copy goes to the

accounting department for comparison with the bill, and the fourth remains with the purchasing agent as a record, as a follow-up for delivery and as a final check that delivery has been made. It should contain a space for entering date and quantities delivered, as orders often are shipped in instalments. As this copy is filed in a vertical file and handled a great deal, it should be made on index bristol. Across the top of the card should be printed the days of the month, so that a colored slip can be attached to show the date on which delivery is to be made. When this date comes and the goods have not been received, the matter can be investigated and the reason for the delay ascertained.

When the goods are delivered a thorough check and inspection should be made. If everything is O. K., the purchasing agent's copy is taken out of the file and placed, with the requisition, among the filled orders, and the proper storeroom is ordered to put the goods in stock or deliver them to the department making the requisition.

It is also the duty of the purchasing agent to keep down expenses as much as possible, and to buy as little as is consistent with the proper conduct of the business. A well informed purchasing agent will often refuse a requisition if he knows that the goods are unnecessary, or that there is already something in stock which will answer just as well. Always bear in mind that a stock of materials represents productive capital, which carries a certain interest to be added to cost of production. Unnecessary surplus stock is, therefore, a burden to be avoided.

When material has once been received in the storeroom, it should not be issued without authority, vested in the managers or foremen of departments, who draw requisitions on the store-keepers. The storekeeper should keep an account of the stores in his care and make sure that quantities do not become so low that production will be hindered by lack of materials. For this purpose a store inventory is kept. The prime requisite of this inventory is that it should be accurate, that it should automatically keep the stock up to requirements and that it should be simple enough for a girl to handle. The most practical form consists of a perpetual card inventory, having one card assigned to each article or variety carried in stock. No other stock inventory is needed if this is kept correctly.

RIGHT WHERE YOU ARE!

By JAMES EDWARD HUNGERFORD

Right where you are, if you'll "get-up-and-git,"
And hustle and rustle and do,
And put your heart in it, and never say "quit"—
There's plenty of good things for you!
The prizes are waiting right there to be got;
You'll find them wherever you are,

By proving if you're a "go-getter," or not — A "flash-in-the-pan"—or a "star"!

The "croakers" are croaking about the "hard times,"
And how things are hopelessly "punk";

They're mourning the shortage of nickels and dimes —
But that kind of "junk" is the "bunk"!
And while they are buzzing 'bout biz being bad,
The "wise ones" are hopping about,
And copping the *prizes* right there to be had —
And putting old "hard times" to rout!

It's always "hard times," if you're thinking that way, And prospects are "gloomy" and "blue,"

But, while the sun's shining if you will "make hay"—You'll get what is coming to you!

Don't let "hard times" flood you and steal your good "rep"; Don't dream about "green fields afar";

We know you're a winner — now show us some "pep"— Make good on the job where you are!

- Selected.



By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

Lesson No. 6

Makeready.—There are five essentials to good printing: Good stock, good ink, a perfectly level form, a good press and a good pressman. If any one of these essentials is missing, good printing can not be produced. Still there is one of these essentials of outstanding importance, one that will make or mar any piece of printing and stamp it as good, mediocre or bad; this is makeready. It may, therefore, be asserted without fear of contradiction that a pressman's skill in making a form ready is the important feature in the production of good printing.

Then what is makeready? Included in the time to be charged for makeready there are a number of separate items or units, such as putting the form on press, setting the grippers and the delivery, setting the guides, running two or three sheets through the press for position, waiting for position O. K., makeready proper, adjusting the fountain and getting up color, and waiting for final O. K. But all these items or units are included in the one charge: makeready. It is one of the cost-liest and most uncertain operations in the business. Care should therefore be taken by the estimator to ascertain the correct class and the most expedient method to obtain the result desired.

Makeready is an operation of infinite care, skill and deftness. A sheet or two of tissue, .001 of an inch in thickness, applied at a weak spot to bring out the impression; another .001 of an inch cut away to emphasize a high-light or to bring out the velvety tones of a vignette — that's makeready in the best sense of the word. It has once or twice been defined as the correcting of errors: in the form, in the press bed, and in the cylinder. Perhaps this is the correct definition. It is possible that if the form was perfectly level and the press bed and cylinder absolutely true, a fine print could be obtained without any more ado. But this is far from being the case at the present time, nor is the time likely to come when this condition will prevail.

There is, first of all, the back knife of the slugcasting machines. If this knife is set correctly it will trim the slug to .918 of an inch in height at both ends and in the middle. But hardly one knife in a hundred, perhaps in a thousand, is set correctly. And even if it is set correctly once, it must be kept so if the slug is to be accurate—and this is the trick, because it takes so little to throw it out of its correct position.

There are also the different stages of the type — some new, some practically so, others worn, while others again should have been discarded years ago. To save the pressman's time in correcting such errors as these, proof presses which will show every imperfection in the form have been invented and are now on the market. These presses surely will lessen makeready

time, although there is the question whether they will not increase composing-room time correspondingly.

Then there are the cuts—engravings and electros—seldom if ever made type-high. These must be brought to .918 of an inch either by trimming on precision machines or by underlaying. Both of these operations can or should be done in the composing room, but nevertheless it takes time and increases the cost of the job.

So much has been written about the variation in the height of metal blocks that it is not necessary to add to it here. Suffice it to say that as a factor in makeready cost it must be considered until the evil is eliminated.

So far we have only considered the inaccuracies in the form and its different units. But there are also inaccuracies in the press bed and in the cylinder for the pressman to consider. To overcome these, to make an approximately one hundred per cent contact between the form and the cylinder and thus bring on to the paper all the finer shadings in the form, the pressman must use his skill in overlay. This is the operation that requires both time and judgment and will most readily show on the printed sheet; consequently it will increase or lower the cost of the printed job according to how much time the pressman spends in the operation. No one could reasonably expect a pressman to put twelve hours of makeready time on a job on which the buyer considered two hours sufficient and bargained for accordingly.

Consider for a moment the musical revues — Ziegfeld's "Follies," George White's "Scandals," the "Music Box Revue," etc.— and their forerunner, the burlesque. What is the difference between them? They all have the girls and the abbreviated costumes, the songs, the drops, the gold and silver lace. The difference must be in detail of construction rather than in fundamentals; in makeready, so to speak. And it is. Where an ordinary burlesque may be prepared in one or two weeks at an expense of, say, ten thousand dollars, Flo Ziegfeld will spend six months in time and a hundred and fifty to two hundred thousand dollars in money on his "Follies." That's how "class" or "atmosphere" is put into the latter. That's also why the admission to the "Follies" costs three or four times as much as an admission to a burlesque show. It is not of record that any one has ever tried to gain admission to the "Follies" for the price of the burlesque show.

And so it is with printing. If the good kind is wanted it requires ample makeready, which must be paid for by the buyer, as makeready, according to the Standard Cost-Finding System, is chargeable time. The printing buyer who considers printing merely a mechanical process of producing a definite

number of printed copies in accordance with certain specifications may not easily understand this point. He undoubtedly has overlooked the fact that "class" even in printing is a valuable asset. If the buyer's judgment of value is influenced more by the factor of price than by the factor of utility - the factor of probable returns, if it represents sales literature he should be told frankly that the finished job will compare with the price. Don't tell him that he will get a first-class job at the price of a mediocre one. On the other hand, those who buy printing on the basis of its probable results know that the most quality and not the most quantity is the better buy.

To reduce makeready costs to the lowest points there have been placed on the market during the last few years inventions or processes of more or less practical value. One of these is the so-called Dittman process, which consists of a resilient material that is placed under the form on the bed. Given a good squeeze, either by the cylinder or some other force, the form will be imbedded in the resilient material according to its height and thus become a level printing surface. The process has quite a number of good points, and it may be of benefit to the printing industry when fully developed.

Where advertisement forms in magazines or other forms of a similar nature are run from week to week or month to month, the cost of makeready can be greatly lessened by saving the overlays from one run to another.

To determine the cost of makeready, presswork is divided into four classes as follows:

Class A .- Imprints, type forms of envelopes, cards, tags, labels, billheads, letterheads, etc., and type and slug forms of pamphlets, books and catalogues or price lists without cuts.

Class B.— Forms containing line cuts in one color, rules, borders, perforating rules, numbering machines, and colorwork not requiring close register.

Class C .- Close register work, square-finished halftones, tints, and gold or metal ink work.

Class D.- Work with vignetted halftones, detail forms of three or four color work, solid tints, coverwork requiring heavy ink, high-grade cutwork and rule forms where cutouts for rules are required.

The table below gives makeready time required for the most common forms, figured in hours and tenths of hoursor six-minute units:

GORDONS, COLTS AND UNIVERSALS

В

C

8.5

10.0

14 0

16.0

D

20

A

No. Pages

32..... 3.5

2		. 4	.6	1.2
4		. 6	.8	1.5
8		1.0	1.4	2.0
	MECHANICALLY	FED PLATENS	AND MIEHLE	VERTICALS
1	MECHANICALLY		AND MIEHLE 1.3	VERTICALS 1.8
		1.0		

8	1.0	1.4	2.0	3.0
MECHANICALLY	FED PLA	TENS AND MI	HLE VERTICA	ALS
1	1.0	1.3	1.8	2.8
2	1.2	1.5	2.0	3.0
4	1.4	1.7	2.3	3.3
8	1.8	2.1	2.6	3.6
PONIES, AUTOPRE	SSES, KE	LLYS AND MIL	LER HIGH SP	EEDS
1	1.2	2.0	4.0	6.0
2	1.3	2.3	4.3	6.5
4	1.4	2.5	4.6	7.0
8	1.6	2.7	4.9	7.5
16	2.0	3.0	5.5	8.0
32	2.4	4.0	6.5	10.0
64	3.0	5.0	7.5	12.0
	25 by 38	8, or 28 by 42		
1	2.0	3.0	5.0	8.0
2	2.2	3.3	5.3	8.5
4	2.4	3.6	5.6	9.0
8	2.6	4.0	6.4	10.0
16	3.0	4.8	7.2	12.0

6.0

7.0

	32	by 44		
1	2.4	3.4	5.5	9.0
2	2.6	3.7	5.8	9.5
4	2.8	4.0	6.1	10.0
8	3.0	4.8	7.0	11.0
16	3.5	5.8	8.5	13.0
32	4.0	7.0	10.0	16.0
64	4.5	8.0	12.0	18.0
	38	by 50		
1	3.0	4.0	6.5	10.0
2	3.4	5.3	6.8	10.5
4	3.8	5.6	7.1	11.0
8	4.2	6.4	8.0	12.0
16	4.8	7.4	10.5	15.0
32	5.5	8.6	12.5	18.0
64	6.2	10.0	14.5	21.0

The figures in the accompanying table represent full forms as big a form as the press will take. If you wish to run a 6 by 9 dodger on the Kelly, it is obvious that you can not charge makeready time according to the figures shown in the table. But always bear in mind that the larger the press you put the form on, the heavier the makeready costs. Don't make the error of charging makeready according to the size of the form. Charge according to the press, and make proper allowances. If you put a 25 by 38 form on a 38 by 50 press, the makeready costs will be quite a bit heavier than if the form were put on a 25 by 38 press.

Also bear in mind that when a form is split up into a number of units or pages it will require more makeready time than when the form consists of only one unit or page. That's why, in the table given here, the forms have been split up into a definite number of units or pages. This important feature seems to have been overlooked by other authors on makeready costs, as there is no record of any one ever having mentioned the fact. It is readily understood, however, by any one who will give it a thought.

The form, before leaving the imposing stone, should be as correct as possible. To make corrections after the form has been put to press is a costly affair, because it not only takes up the time of the compositor, but in most cases of the press, the pressman and the feeder as well.

Press proofs to the customer should also be eliminated as much as possible. It is an unnecessary increase of printing costs. If the customer insists on such proofs, he must be accommodated, of course, but he should be made to understand how it will increase the costs of the job. Where a change on the press becomes necessary for one reason or another, press time as well as the compositor's time should be charged against the job.

Except in shops specializing on colorwork, all presses are supposed to be standing in black. An occasional color job, therefore, usually requires two washups - from black to color, and from color back to black. These washups cost money, both in wasted ink and in labor; this cost should be added to the cost of the color job. It may be possible for the superintendent or the pressroom foreman, however, to so arrange the work from day to day that the color job can go on the press in the morning, thus saving one washup.

The estimator should bear in mind that no machine composition will stand more than twenty-five to thirty thousand impressions without showing wear. This means that on long runs electrotypes must be provided. These electrotypes should, wherever possible, be ordered for patent base; first, because they cost ten per cent less than the blocked ones; second, they save considerably on both lockup and makeready cost; and third, they will give a better print. But even these electrotypes can not be printed on indefinitely without showing wear. If the run is a long one, nickeltypes should be provided. One hundred thousand impressions may be run with good results on an electrotype; nickeltypes should be used for runs over 100,000 impressions. In estimating price of

electrotypes do not forget the fact that foundry lockup takes fully as much time as press lockup does, if not more.

On runs of 200,000 impressions or more a second makeready may be needed. In such cases it is advisable for the estimator to consult the pressman.

Since the mechanical feeders came into existence some years ago, a new problem has presented itself: When will it pay to use a mechanical feeder on a job? Or, what's the smallest number of impressions on which it is profitable to operate a mechanical feeder? The makeready time on a mechanical feeder — the time required to set the feeder ready for the run — varies from .2 hour on the 8 by 12 Gordons to 1.5 hours on the biggest cylinders; consequently quite a number of impressions can be printed while the feeder is made ready for work. As the gain in impressions by mechanical feeding is nominal, it will readily be understood that there are a number of jobs which it will not pay to feed mechanically. The following table, showing such jobs, has been furnished by the Production Records Bureau of the U. T. A.:

Size of Press	Number of Impressions	Size of Press	Number of Impressions
8 by 12	1350	28 by 42	4820
10 by 15	1976	33 by 46	5273
12 by 18	2489	38 by 50	6143
22 by 32	3297	42 by 56	6700
25 by 38	3938	46 by 66	

Consequently, jobs with a smaller number of impressions on the respective presses should be hand-fed, while jobs with a larger number should be mechanically fed. This is considered wholly from the viewpoint of production; no attention has been given to the additional cost of the mechanical feeder. In other words, from a production point of view the mechanical feeder is a decided advantage on the larger runs.

The Printers of Abilene

PART II.

The failure of the General Printing Company had more effect on the business conditions of Abilene than was at first expected. Ross Brewster, its president and general manager, was a business man of the old type with extensive and diversified interests. He controlled a number of manufacturing and mercantile concerns; in others he was a director. Some of these were prosperous and well to do, others not so good.

He was one of the directors of the Abilene State Bank, and as such had used the bank in his private interests more than the law allows. A day or so before the crash he had had a big check cashed by the bank, although his account already was heavily overdrawn. All in all it was rumored that he owed the Abilene State Bank between \$100,000 and \$150,000. As he had not been seen in the streets since the day of the failure, and no information as to his whereabouts could be obtained from his home, all kinds of ugly rumors circulated in the town. He had skipped the city with a large amount of money which he had obtained by overdrafts from banks or from the treasuries of his different companies! He had been seen with a woman in a high powered automobile going out of town last Tuesday! Some one had seen him board the night train Tuesday evening! A traveling salesman reported to have seen him in a hotel in a nearby town! Such were the rumors where people congregated. Naturally the stories were added to as they passed from mouth to mouth.

Naturally, also, it created quite a stir among the depositors of the Abilene State Bank, causing a run on the bank of considerable extent. All of a sudden everybody seemed to need money, need it so badly that crowds stood in line for hours to get it, some even paying exorbitant prices for favored positions in the line. The bank stood the run one day, paying out gold, silver and currency as fast as half a dozen tellers could count it. The next day the doors were not opened. The state

bank examiner had posted a notice on the door that, to protect all interests and pending examination of the books, it had been found necessary to close the bank *temporarily*.

About noon the next day the Abilene Tool Works, one of the smaller of the Brewster concerns, closed its doors, throwing twenty or twenty-five men out of employment. Before the end of the week six other industrial and mercantile concerns had followed in rapid succession. And Ross Brewster seemed swallowed by the earth — no trace of him could be found anywhere.

The following Monday noon the Board of Directors of the Association of Commerce met in executive session to discuss the effect of the failures on the community. In his report to the directors, Secretary Pierce said: "Nothing more disastrous could have happened to the city so far as its credit is concerned. A bank failure always gives the city a black eye as a commercial center; but when such a bank failure is followed by a number of industrial and mercantile failures it nullifies what an Association of Commerce may have accomplished in many years - it puts the city on the map as a questionable place to do business in, as a place to avoid rather than to seek. All because you fellows and a number of other shortsighted business men thought you were getting something for nothing when you got half a dozen foolish printers to get at one another's throats with prices that did not cover their costs. You had the excuse, however, that you didn't know better; from experience you knew that no matter how you might fight your own competitor, never did you cut your prices below a reasonable profit. You always had that in mind as a matter of self-preservation. The printers seem to stand alone among the industries using such utterly foolish and childish methods. They seem to have lost sight of the fact that selfpreservation is the first law of nature.

"But now, what can we do to remedy matters? It's no use to cry over spilt milk. To avoid a recurrence is what we are here for. Abilene can not stand another such shock. I'll therefore make the suggestion that the printers of the city be invited to meet with the Board Thursday noon for a thorough discussion of the situation, leading toward a satisfactory solution of the problem, at the same time asking them to prepare such propositions as they believe may be of benefit to themselves and to the community as a whole."

Needless to say, Mr. Pierce's suggestions were unanimously adopted by the Board. "All you have to do is to send a single invitation to their association," the chairman suggested. "That will reach all of them, I understand."

"Not any more," the secretary said. "Their association went overboard in their year-long struggle."

The invitations had to go out singly, and the printers themselves also had to act singly, if they wanted any action at all. Ed Thomas, of the Advance Printing Company, however, had been the last president of the defunct typothetae. As such he took it upon himself to make the first move. He called the other printers on the telephone and invited them to have lunch with him at the Association of Commerce dining room Wednesday noon, at which time they could also discuss the proposition with the Association of Commerce and find a way to meet it.

They were all there at the specified time; Ed Thomas, as the host, acted as chairman. "As I see it," he said, in opening the discussion, "the only way to prevent such a disaster in the future is to establish a central estimating bureau to which any and every request for bid and estimate must be passed. With a competent estimator at the head of such a bureau, it will be of great benefit both to printers and to their customers."

"Will such a bureau be legal, according to the ruling of the Federal Trade Commission?" asked Tom Clark, of Clark & Jackson. "It seems to me that it would stop competition entirely."

"Whether it is legal or not, we'll have to find out," answered the chairman. "The trouble is, we'll have to start it before we can find out, as the Federal Trade Commission will give no decision on the legality of a contemplated act. Unless the act of breaking the law is actually done they will not consider it. However, I believe it is legal. Price competition in printing is a misnomer, more or less. Printing is a service, not a commodity. A service can not be bought at competitive prices, because it stands to reason that cheap service can not in any way compare with well paid service. Moreover, when you sell an order for printing, you do not merely sell paper and ink and a certain number of impressions plus the service required to make printing out of it; you also sell the businessgetting possibilities inherent in the printing order, the sales promotion qualities, so to speak, of which it is capable. And as some printers are better salesmen than others, there is room for all the competition you may want right there."

"Perhaps you are right," Mr. Clark assented, "although I am not convinced yet. However, if you can put it over, I believe we can stand it."

Ed Thomas was appointed as the spokesman of the printers at the meeting with the commerce board, and it was unanimously decided to lay the cards on the table and accept the best bargain possible, although they were to hold out for a central estimating bureau to the last.

An Interesting Estimate

In teaching estimating of printing, nothing is of more value to the student than practical examples in estimating. Especially is this so when the estimate can be backed up by the actual cost record, showing where the estimator is wrong. We have just such a case before us.

The order called for 25,000 copies of a booklet of 116 pages and cover, 6 by 9, printed in black on apple green Insert Folder, basis 25 by 38 — 60; cover in black and light green on lightweight green antique Munsell cover, the second color being an emblem on the front cover page. There were 120 pages of composition, consisting of full and half page displayed advertisements, straight machine composition in solid eight-point with tables of three or four lines and a number of small cuts inserted in the type matter; also four pages of six-point tables with cross and down rules, and five pages of eight-point tables with box-heads and rules, the type pages being 27 by 46 ems. All advertisement pages carried rule borders, well mitered and justified. We figured the advertisement pages as Class C, averaged, giving 1.8 hours per page. This would be ample time, as some of the matter could be set on the machine. The estimate follows:

Stock:

DIOCK.	
13 reams light-weight antique Munsell, at \$15.25	198.25
100 reams 38 by 50-120 Insert Railroad Folder,	
12,000 pounds, at 13 cents	1,560.00
Handling, 10 per cent	175.85
Composition:	
Cover, machine, 4700 ems, at \$1	4.70
Hand, 2.5 hours, at \$3	7.50
Lockup for foundry, .6 hour	1.80
Five electrotypes, at \$2.86	14.30
Lockup, color form, 1 hour	3.00
Black form, 1.4 hours	4.20
Presswork, Cover:	
Makeready, color form, 1 hour	3.00
Black form, 1.6 hours	4.80
Running both forms, 22 hours	66.00
Ink, green, 4 pounds, at \$1.20	4.80
Black, 10 pounds, at 30 cents	3.00
Composition, Inside:	
Machine, 267,000 ems, at \$1	267.00
Monotype, 17,000 ems, at \$2,90	49.30
Advertisements and makeup, 50 hours	150.00
Lockup, 10 hours	30.00

Presswork

Presswork:	
Makeready, 15 hours, at \$4	60.00
Running, 110 hours	440.00
Ink, 70 pounds, at 60 cents	42.00
Bindery:	
Folding, 60 hours, at \$2.50	150.00
Inserting, 90 hours, at \$1	90.00
Stitching, 43 hours, at \$2	86.00
Trimming, 45 hours, at \$2.40	108.00
Packing and delivery	20.00
Total cost	3,543.50

In submitting the estimate to our correspondent we made the following suggestions:

As you will understand, we have used for the stock prices quoted by Chicago merchants. These evidently are higher than in your city, as you are nearer the market. For the mechanical operations we have used hour costs obtained by averaging the average hour costs in fourteen cities according to the monthly cost statements issued by the typothetaes in these cities.

You will notice we have figured on running the cover two-up on the pony. This means that five electrotypes will have to be bought, but this will be cheaper than setting the matter twice.

We have figured on bindery work according to the equipment of the ordinary printing plant. We wish to state, however, that if a Christensen or a Juengst gatherer and stitcher had been used there would be a saving of at least \$150 on the binding of this book.

To which our correspondent replied:

I received your estimate on the book I sent you, for which I thank you heartily. Needless to say, your estimate confirmed my point in the friendly argument that I had with our customer, as you will notice by the transcript of the job cost record sheet which I am submitting herewith.

I have had the cost clerk transfer the actual time that was turned in on the time cards. You will notice that there is a considerable discrepancy in the time in some of the departments between your figures and my cost record. Part of this is due to the way we had to run the job through our shop, and part is due to the natural discrepancy that there would be between the estimated time and the actual time taken from the time cards.

I should like to call your attention to the hand composition. This extra time is partly due to the fact that when we were setting this job our linotype was so busy with other work that we had to set by hand a great many advertisements that might just as well have been set on the machine, thereby taking considerably more time. Also the last five pages of tables in the book were set on the linotype and put together by hand work. This should have been done on the monotype. This extra labor, of course, would make the time in that department unusually high.

Now for the cylinder presswork. We had to split up one of these forms into two sixteens and run it on a small press because of the rush in getting out the job. We had an unusual and unexpected hot spell about this time when the job was running through the pressroom, and melting rollers caused considerable delay. I consider your time as estimated reasonable.

A transcript of the cost record follows:

Stock	\$1,487.83
Monotype	34.75
Machine composition, 100.3 hours	250.75
Machine alterations, 49.3 hours	123.25
Hand composition, 171 hours	342.00
Hand alterations, 9 hours	18.00
Cylinder, 187.3 hours	608.13
Jobber, 62.7 hours	87.78
Bindery machines, 81 hours	202.50
Bindery, hand, 312.6 hours	234.20
Stockroom, 37.9 hours	75.80
Total and	\$2.464.00

As will be seen, there is a difference in the estimated cost and the actual cost of only \$78.51. As no charge is made for ink in the actual cost record, while \$49.80 is estimated as the cost of the ink, the estimated and the actual costs could hardly come closer.

Examples of Decorative Design and Lettering **EDWARD GENTLE** CHICAGO THE INLAND PRINTER CHICAGO April, Nineteen Twenty-Five DECORATIVE ILLUSTRATOR Tine Booklet Work-Designing-Lettering 20 W. JACKSON Blvd. - Har. 4933

Border design for an Easter advertisement drawn by Edward Gentle for Poehlman Brothers, Wholesale Florists Chicago

WELLINGTON PIANOS

THE CABLE COMPANY CHICAGO

Cover design, original printed in light reddish-brown and dark brown on deep buff stock



All that a fine Player Piano should be

The Euphona Inner-Player, though moderately priced, is distinctly an instrument of ultra quality.

Its pure, resonant tone is the admiration of all who hear it.

Its handsomely designed, well-finished case reflects the highest art of the master cabinetmaker.

Every modern expression and player aid is provided—some exclusive Euphona features found not even in player pianos of much higher price.

Until you have seen, heard and played the Euphona Inner-Player, you cannot appreciate what a splendid value it represents.

A small initial payment places the Euphona in your home. You pay the balance as you play

CABLE Piano Company

Home of the Celebrated Mason & Hamlin

Cable Corner

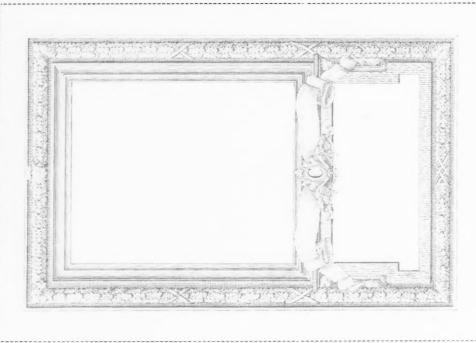
82-84 N. Broad Street



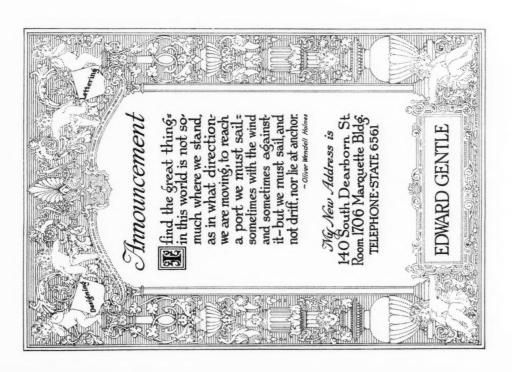
PUPILS' DESKS



CABLE PIANO CO. WABASH AND JACKSON CHICAGO ILLINOIS



At left, design for booklet cover. At right, border design for portrait





Two of Mr. Gentle's own announcements. The one at the left was printed on a sheet 5¾ by 7½ inches allowing much wider margins than shown here. Mr. Gentle's address now is 20 West Jackson Boulevard



Cover design for booklet for American Seating Company Original printed in dark green and brown on india tint stock



By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Stuart Hits on All Six

Down Pittsburgh way there's a fellow who has impressed us as being a live-wire ever since we first began watching him ten or twelve years ago. He had an idea that Pittsburgh would support one of those aristocrats of the printing craft known as advertising typographers, which many of us were inclined to doubt, in view of the fact that the Smoky City is not the home of any considerable number of large advertisers, especially of advertising agencies. Suffice to say, Edwin H. Stuart has justified himself and given us another practical demonstration of Emerson's old mouse-trap story. We do not know that a beaten path has been made to Stuart's door from the advertising agencies of New York, Chicago, Detroit and other advertising centers, but we do know that Stuart is continually finding more and more to do. He has so impressed local advertisers,

of low visibility. The second paragraph (Fig. 2) is the same thing with more spacing between the words. We gained the room by shaving the letters. We are considering recasting this type face with less error between the letters."

These two examples provide a mighty interesting comparison, the second being so manifestly more readable and visibly pleasant to read as to cause the first to appear very poor. This comparison is a warning sign against too-close word spacing. There has been a decided trend in the direction of closer word spacing during recent years, influenced often by the very laudable desire to get advertising copy in the largest size of type the space can accommodate, as well as to avoid the bad effect which results when a page or group of type appears with open white spaces and "rivers" winding through. But,

It is interesting to note that the remarkable price revisions recently announced on all enclosed models of the Packard Six were made in the midst of one of the most prosperous years the Packard Motor Car Company has ever enjoyed.

Fig. 1.

It is interesting to note that the remarkable price revisions recently announced on all enclosed models of the Packard Six were made in the midst of one of the most prosperous years the Packard Motor Car Company has ever enjoyed.

Fig. 2

such as banks and stores, for instance, that they have him set their advertisements for the local newspapers. Much direct advertising which other printers run through their presses in plate form is given typographical grace and the advertising kick in Stuart's composing room.

Stuart is a student of type, not the highfalutin, long-haired kind that sees no typographical beauty in display — which is really the more difficult — but the practical brasstacks sort that considers his type as a medium of salesmanship. He has furnished us with the illustrations here shown, concerning which he has written us as follows: "Herewith are two groups of Monotype Caslon Bold. The top group (Fig. 1) is an exact reproduction of a Packard advertisement which appeared recently in a Pittsburgh newspaper. We think you will agree with us that it is a remarkable demonstration

as in everything else, there is danger of going too far, and we think the reproduction of these two exhibits will do considerable toward overcoming the tendency and to emphasize the fact that words were originally set apart in order that they might be read with greater ease and, hence, clearer perception. Early manuscripts, it will be remembered, were lettered without apparent separation between words.

While serifs of adequate length are essential to the beauty of type characters, the requirements of modern advertising and of adjusting matter to costly space — in short, the importance of using that space so efficiently as to make it pay — certainly justifies Mr. Stuart and others in the extra expense incurred in shaving characters, as was done in this case. The result is what counts and, furthermore, many of the types in use today, including the one in question, as can be seen upon

reference again to Fig. 1, have more space between letters than necessary, or even desirable. Indeed, as words may be too close together, letters can be too far apart; some of our present popular types are not sufficiently close-fitting.

It is surprising, furthermore, how much space can be gained—to be added between words—by shaving just a trifle off each character. This is indicated by a comparison of the first line of Fig. 1, in which there is scarcely any space between words, with the same line in Fig. 2, in which such a big improvement in legibility is apparent.

Obviously, the expedient resorted to by Mr. Stuart here, and widely practiced among the new craft of advertising typographers who do advertising composition in publications of enormous circulation, and of correspondingly enormous rates, is out of the question with the ordinary printer, where the cost of the "shave" would, perhaps, double the composi-

PRINTING IN KOREA

Back in the beginning of the fifteenth century, the Korean printer sat cross-legged in front of a "form" and "pulled proofs." And even in that far off day he used metal type not so very different from the type used now. The strange Oriental characters stood out from the upper surface of each piece of type, and the lower surface was curved so that it would cling firmly to the bed of beeswax into which it was sunk. The printer inked the type, laid the paper on it, and gently brushed the paper with a piece of felt. Thus he pulled the proofs at the rate of 1,500 a day.

Fig. 3.

tion cost. However, the point Mr. Stuart's two proofs bring to mind is that of the importance of adequate space between words. In this respect he provides an object lesson for every typographer, whether he sets advertisements to appear in the Sleepy Hollow Bazoo or the Saturday Evening Post. Type matter should first of all be readable, easily readable — and, to be so, the words must be definitely marked.

If words are not spaced sufficiently far apart to be distinguished readily, confusion is bound to be set up in the reader's mind and, although he may be able to take in what is said, he doesn't digest it well - he doesn't understand clearly and he doesn't remember. As a general rule, the very least space between words should be a four-to-em space. We consider such spacing better than the customary use of three-em spaces; first of all, because it will give a better uniformity of color throughout the page and, in the end, will often save enough space to permit of larger type than when wastefully composed. However, the more frequent error among printers generally is that of placing too much space between words. We often receive work in which there is more space between words than between lines, which should never be the case. The first unit is the word, the next the line, the next the paragraph, and each should be plainly marked, not to such an extent as to break up the unity of the page but enough to enable the reader to grasp them individually.

In line with the comment on spacing, and illustrating some of the points heretofore made, are Figs. 3 and 4, from *The Monotype*. Fig. 3 is like the great majority of improperly spaced type matter that we see — that is, there is too much space between the words. The printed surface, instead of being even and uniform, is spotted with "rivers" and even with "lakes" of white space. Fig. 4 shows what can be accomplished by close spacing, without going too far. Many printers have abandoned the use of the em quad between sentences, because its use tends to create, and make unavoidable, those white streaks which break up the tone of the page.

Instead, they are using three-to-em and en spaces between sentences. In consonance, also, with the present tendency toward closer spacing between words, very thin spaces are being placed after commas, all of which tends to make a more compact and agreeable page.

ADVERTISING VALUE OF GOOD TYPOGRAPHY

Literally, typography has to do with type, but most advertising men understand it to include white space, color, illustrations, arrangement and position.

Advertising typography consists of proper type selection, judicious combination of type, correct placing of type and illustrations, determining the right borders to use, allowing enough white space to make the advertisement effective in the greatest degree, arranging margins so they will contribute their part to the good balance of the advertisement, and giving

PRINTING IN KOREA

Back in the beginning of the fifteenth century, the Korean printer sat cross-legged in front of a "form" and "pulled proofs." And even in that far off day he used metal type not so very different from the type used now. The strange Oriental characters stood out from the upper surface of each piece of type, and the lower surface was curved so that it would cling firmly to the bed of beeswax into which it was sunk. The printer inked the type, laid the paper on it, and gently brushed the paper with a piece of felt. Thus he pulled proofs at the rate of 1,500 a day.

Fig. 4.

emphasis where emphasis is needed to increase the selling power of the advertisement.

The experienced typographer works with certain principles, combining trained intelligence in their application.

Typography is an important part of effective advertising. It helps to get attention and to deliver the message.

Benjamin Sherbow, a leading authority on typography, asks, "In a nutshell, what is advertising typography? It is typography that is supremely easy to read."

Mr. Sherbow gives a check-up for effective type use. This consists of four general rules: (1) Advertising typography must invite the eye by its good looks; (2) It must stimulate interest by its liveliness; (3) It must sustain interest by orderly arrangement; (4) It must grip attention by being supremely easy to read.

Only an experienced typographer knows what things go to make up these four rules. He should be given a fair opportunity to apply his knowledge.—Ad-vantage.

A TRIBUTE TO F. HORACE TEALL

In "The Joys and Tribulations of an Editor," by L. Frank Tooker, recently published by the Century Company, New York, we find the following graceful tribute to our departed friend and esteemed contributor who for many years conducted the Proofroom department of The Inland Printer: "In the early days of the Century Dictionary, one of its leading proofreaders, Horace Teall, published a book on 'The Compounding of English Words.' It was a valuable treatise and a pioneer in its field, and embodied studies in recognition of which Mr. Teall was later placed in charge of the system of compounding used in the first Standard Dictionary. Mr. Teall and his father, Francis A. Teall, were proofreaders of the old school—alas! the tribe is nearly extinct—and in my first days on the editorial staff were oases in the Sahara of my ignorance of certain technical principles."

Where Employer and Employee Meet in Recreation

By MARTIN HEIR



OUR years ago, when the printing industry was locking horns in one of its periodical struggles, it occurred to President A. Von Hoffmann and his associates, of the Von Hoffmann Press, St. Louis, that life, although it may at times condone struggle and strife, rightly observed and lived somewhat according to the precepts of the

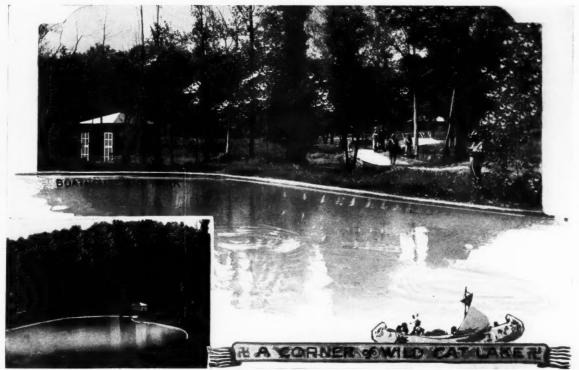
Golden Rule, may be made a haven of peace and good will rather than the battleground of strife and hate. The result was the greatest experiment in sociology, the most pronounced trial of applied democracy in industrial relations, if you so please, that our country has ever heard of — the purchase of 2,600 acres of land among the Ozark hills in the beautiful Ozark Valley in Missouri, two miles from the Frisco station at Bourbon, to be set aside entirely and developed as a resort for the employees of the Von Hoffmann Press, where they and their families could spend vacations or week-ends among pleasant outdoor surroundings in company with men and women of their own trades and their own place of business.

The industrial worker of our large cities, even of our best ventilated and most sanitary printing offices, spends the better part of his waking hours in stuffy rooms and in narrow canyons called streets, where soot, dust and carbon monoxid gases make breathing a trial rather than an invigorating pleasure. St. Louis is no exception to this rule. It's as hot as blazes from early spring until late fall. Although it is amply provided with beautiful parks — more so, perhaps, than the average American city of its size, it can not be expected to provide real outdoor life for its citizens. This, then, is the real object of the Von Hoffmann Press Employees' Resort. "The idea

behind the resort," says Superintendent Williamson, "is to encourage outdoor recreations and a closer spirit of brotherly love among the employees—to provide a place where they may gather with their families and each other, and spend delightful days away from the hustling throng of industry; a place where employer and employee are alike and equal in enjoyment of all the wonderful beauty that nature has so unsparingly provided."

It's a broad program, to be sure — broad in conception, courage, and as an ideal. Any one of the enumerated alternatives might have given any ordinary human being enough to worry about. Not so in this case. The project was carried out as originally conceived, and it has proved a success beyond the wildest dreams of its originators.

An estate or resort of immense proportions in a valley where the beauties of nature prevail in abundance and are still unspoiled by man, Mihaska, as it is called, contains practically everything which would tempt man or woman to seek the great There is the fresh air, free from contaminating outdoors. gases and other impurities; pure cold spring water bubbling up from many feet below the surface; a three and one-half mile trout stream, and numerous small lakes where the angler may enjoy the sport made famous by Izaak Walton; hunting preserves where rabbits, quail, wild turkeys and other small game may be found in abundance; swimming in lakes with sandy beaches; boating, canoeing, hiking and hill climbing. There is a zoo with numerous wild animals for the enjoyment of the children. Commodious, well appointed lounge rooms with open fireplaces provide inviting shelter when inclement weather or the end of a perfect day forces the visitor indoors, while screened-in porches provide rest and fresh air on hot



Views at Beautiful Mihaska



Views at Beautiful Mihaska

afternoons. Sleeping quarters are provided for in cabins of different types with every modern convenience. A large pavilion for dancing invites the younger element to its modern pastime if the outdoors should lose its lure. There is an indoor swimming pool with shower baths and every other convenience. An up-to-date fish hatchery is also found on the grounds. This is operated under the supervision of the Bureau of Fisheries of the United States Government. Here is propagated rainbow trout, the king of game freshwater fish. (For details, see illustrations.)

When and where do we eat? Any one who has ever had the pleasure of a week-end in the great outdoors will at once recognize the importance and pertinence of this question. Outdoor life, even more so than hard work, tickles the appetite and forces the eye toward the kitchen or the dining room, making the sound of the dinner bell the most fascinating of music. In a light, airy dining room the tables are set with a bountiful supply of the best food that can be had, practically all grown and produced on the resort. Cared for, raised and housed in the most modern and sanitary poultry plant are thousands of the finest fowls, such as chickens, ducks, geese, turkeys, guineas and pigeons, furnishing a constant supply of new-laid eggs for breakfast and luncheon, and an abundance of tender meat for dinner. A modern dairy farm and hundreds of acres of succulent pastures and broad, fertile meadowlands house and feed dozens of fat, healthy cows which furnish an abundant supply of the richest, choicest milk obtainable, and cream and butter that will satisfy the most exacting. Numberless fat hogs and sheep raised within the resort furnish a constant supply of pork and mutton.

Harry Turner, the editor of Much Ado, seems to hit the nail on the head when he writes of Mihaska: "I know of no other spot on earth where freedom, good fellowship and good spirit reign supreme as here, and where Madame Nature has

been induced to yield her best in climate, good air, sport and frolic. As for me, I go to this charmed spot to invite my soul. I sit by the Blue Spring when the long shadows are coming over the mountains to the west and dream of Mihaska. In this place of perfect peace one feels attuned to the universe. It is all so quiet, so beautiful, so mystic, save perhaps for the whippoorwill high up in the mountains calling with wilful insistency, one thinks of Gray's 'Elegy in a Churchyard':

'The lowing kine wind slowly o'er the lea,

And leave the world to darkness and to me.' "

Every Saturday noon in the spring, summer and fall, a bus seating twenty-four persons leaves the Von Hoffmann plant with a full load of visitors, arriving at the resort, about ninety miles distant, between three and four o'clock in the afternoon. Others go in their own machines, while still others take the train. On week-ends the resort is a humming hive of people bent on pleasure and recreation.

I seem to hear the dyed-inthe-wool materialist fairly hiss the question: "Does the experiment pay?" "Will the proprietors of the Von Hoffmann Press get a proper return on their investment?" Taking everything into consideration, the first investment plus the cost of equipping, maintaining and running the place must be considerable. Still I believe it will pay; yea, I know it will pay if there is a trace of manhood left in the American workman - and no one can have any doubt on that score. Money is not all the return that can be expected out of such an investment; there is the evident pleasure of the grown-ups and the radiant happiness of the children; the originators of the experiment have the evident satisfaction of a deed well done; and there is the feeling of good will between employer and employee, which can not fail to be increased. If the greatest attainable object of wealth is to procure happiness, the experiment will pay, regardless of the failure of such experiments in the past.



Views at Beautiful Mihaska

The views on this page and the preceding pages have been reproduced from photographs which were made to illustrate a fine souvenir booklet recently issued by the Von Hoffmann Press,

William Green, an Appreciation

By Charles H. Cochrane



ILLIAM GREEN will go down in typothetae history as the man who loved the "Teapot" better than he did his own printing house. "Teapot" is the affectionate name by which Mr. Green and other typothetarians frequently alluded to the organization, growing out of a desire for shortness. For over thirty years Mr. Green would

drop his own business at any time to do or direct something for the typothetae. No wonder that his New York brethren once gave him a \$25,000 residence free and clear, as a slight recognition of his services. No one of the many self-sacrificing typothetae officials will feel injured by the assertion that no

other man ever gave, or ever is likely to give, so much time and effort to that organization.

William Green did not succeed to his father's printing business, as some have supposed. He started alone, with very small funds, and worked his way up. About 1894 he was elected to the Executive Committee of the New York Typothetae, and rapidly rose to the chairmanship. This was because he was willing to do more work than anybody else. By 1898 he was the acknowledged leader of its activities, although Theodore L. De Vinne was still president and Joseph J. Little vice-president. On Mr. De Vinne's resigning, Mr. Green was broad enough to support Mr. Little for the office of president, although personally they were rather antagonistic, as is often the case with two strong men.

In 1904 Mr. Green succeeded to the presidency of the New York organization, and gave a great deal of his time to its work during suc-

tion, and gave a great deal of his time to its work during succeeding years; in fact, most of his time during the momentous strike for the shorter workday. He worked ten to fifteen hours a day himself, and had no sympathy with those who wanted to cut the hours. It was his boast that the New York Typothetae postponed the nine-hour day for nine years, and he was active and generous in raising the defense fund with which was fought the strike for eight hours in 1906 and later.

Let no union man feel aggrieved because Mr. Green fought the shorter workday so hard. He was a born fighter and loved a scrap. But he always fought fairly in the open, and without malice. His was no secret diplomacy method of destroying opposition, either within or without the typothetae. He believed he was right in resisting the eight-hour day, and he sacrificed his time, talents and money to the "lost cause."

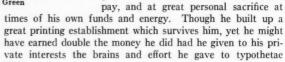
His conspicuous activities in this losing fight for the local as well as for the national typothetae increased his influence in the United Typothetae of America, and he was one of its most valued officials from the time he took a vice-presidency in 1902 until his untimely death. He was always serving and working on important committees, and took his turn as the national president in 1919-20. For more than twenty years no important U. T. A. conference was held which did not include Mr. Green, and which did not profit by his sterling common sense and practical ideas.

I have heard him say that if he were a journeyman printer he would have been a union man, and he regarded the typothetae as his union and was ever loyal to it. Its mission he conceived to be the opposition of anything in the way of increased wages or shorter hours or new shop rules by the unions. He was the principal mover in the establishment of shop rules by the New York Typothetae, not being able to see why this should be left to the typographical union.

Though always giving his time freely to committee work in dealing with the New York unions and sometimes the national bodies, for he regarded the labor situation as specially his own duty, he found time to be active in the formation of the Franklin clubs, which later became the printers' boards of trade, and he worked whole-heartedly with that movement. When it collapsed he was one of those who urged and gradually developed the cost system, the regular publication of

which has largely supplanted the need of boards of trade in the industry, since it operates to inform printers of actual costs.

Mr. Green disliked personal praise, and had no use for a flatterer. It annoyed him to be complimented. When a group of thankful New York printers presented him with a fine sideboard full of cut glass in recognition of his wise negotiations which prevented a local strike, he privately expressed discomfort, though he accepted out of courtesy. Though he was very largely responsible for the resistance the typothetae in the metropolis exerted against the union proposals, and was continually on the job trying to delay and prevent additions to the pay rolls, yet his work was meritorious in that he forgot himself and his own printing business in working for the good of his union, as he saw it, without



Though he acquired the antagonism of many, as a result of his fighting characteristics and the way he often dominated the local and sometimes the national typothetae, yet he made hundreds of strong friends and was personally liked by those who were close to him for the substantial qualities they saw below a sometimes rough exterior.

Though the New York Typothetae lost sadly in membership because of the 1906 strike and the falling out of the closed shops which organized as the Printers' League, yet Mr. Green stuck to the old "Teapot," and through long and persistent effort brought it up to the front again and was rewarded about 1918 by seeing the Printers' League come back into the fold as members of the New York Employing Printers' Association; and he also was largely instrumental in inducing the master printers' organization to come in, though he had stoutly opposed their amalgamating with the typothetae in 1903.

And now that the old typothetae warhorse has passed to where strikes and strifes are forgotten and all animosities buried, let us revere him for his sterling honesty, his persistent following of the ideal he set for himself and for the social qualities and strong common sense with which he was gifted. May the house of William Green, Incorporated, live long to perpetuate his name and memory.



William Green



By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

Copyright, 1925, by The Inland Printer Company. All rights reserved.

Planning Direct Advertising for Women's Wear and Dry Goods Trade

What Have You to Offer?

or more campaigns of one or more pieces which have been

used to sell confectionery, soft

drinks, hardware, building ma-

terials, drugs, furniture, plumb-

ing, boots, shoes and baked products. Send in your speci-

mens with details as to what

they accomplished. Do it

today, before you forget it,

blease.

Many of you must have one

R. L. Polk & Co., builders of lists of certified business prospects, tell us that there are 82,544 retailers of dry goods, women's wear, etc., in the United States, classified separately from similar retailers dealing with men. While this number

is appreciably smaller than the first three fields in this series, there is even on the average a total of nearly three prospects for every printer in the land, with an unknown number per printer equipped to give direct advertising service.

Entirely aside from that viewpoint, the women's apparel field is one of the biggest there is today, and the volume of business is such that even though you approach it from the angle of the manufacturer selling to these trade outlets, the possible business is of enormous size. Style enters largely into consideration, for one thing. Season plays its part also, and the psychologist-investigators tell us that women buy eighty-

five per cent of the grand total of personal purchases, which makes it imperative that we be correctly set in our principles having to do with increasing sales to women through the retailers of dry goods and women's wear.

The accompanying illustrations portray graphically a point you have already surmised, that even with these more than eighty thousand retailers we have not all of those who handle some merchandise in this field, while, conversely, even of the larger number a comparatively few do the bigger bulk of the

Fig. 1, charted in the *Dry Goods Economist* group, shows graphically how the two hundred thousand stores selling dry goods, apparel and allied lines appear from the standpoint of numbers and their annual volume of business, and when studied in connection with Fig. 2 we observe that the first forty thousand do more than eighty per cent of the total volume. Yet even of the reduced number, forty thousand, there is a good customer for every printer, on the average, and the smaller stores many times offer more fertile opportunities for increase than do the big ones.

For example, Frank H. Fehlman, in addressing a recent convention of the Associated Advertising Clubs of the World, told a very appropriate story of how a small shop of this nature was built up in Harrisburg, Pennsylvania. Mr. Fehlman said, in part: "The owner of this business, Mary Sachs, is a grad-

uate of the old school of selling, but when she opened her store she decided she would incorporate two or three new ideas in her store service. She rented a shop that was three blocks from the main thoroughfare, she laid it out so that the mer-

chandise was all enclosed, and customers were provided with five separate selling booths. The customer enters a booth, a salesman serves her uninterrupted by other customers, and she sees only a small quantity of merchandise at a time. The advertising of the store never quotes prices, except during the 'twice-in-a-twelve-month' sale; pictures are never shown in the advertisements, and instead of talking about ribbons, hats, coats, suits, furs, colors and a thousand and one stereotyped statements made by the average advertising writer, she confines her advertising to news of Harrisburg, and to news of her own shop which is developed by her customers. Her adver-

tising occupies about seven inches on two columns for a period of three times a week — rain or shine."

During her first year in business this woman did a gross business of \$209,000, and it was produced at a selling cost of slightly less than fifteen per cent. If Mary Sachs could do that in Harrisburg, how much more, proportionately, could be accomplished in a smaller town, one where local newspapers were not so highly developed, for instance, and where some type of direct advertising would be all the better method.

"But what does Miss Sachs' use of newspaper advertising have to do with the planning of direct advertising?" some one inquires.

A whole lot, when you think of principles rather than of the strict recital of facts. Observe that Miss Sachs added to her store a *merchandising* method. Why can not one of the retailers of women's apparel and dry goods in your trade zone take that idea plus direct advertising (perhaps with some newspaper space too) and do equally well, or better?

Merchandising, let me repeat, "is the turning of a prospect into a customer through the proper application of 'The Five Steps in a Sale.'"

If you plan to serve your customers in a direct advertising way you will soon learn that you must broaden your knowledge, increase your contact with various other functions of selling than merely the one phase of advertising known as direct advertising. These ideas developed into methods permit the use of the medium of direct advertising for the dissemination of the plan. Just as those who buy printed matter from you are not interested in giving you an order merely to make your presses revolve but because of what can be done with those printed slips or pieces *after* they are delivered to

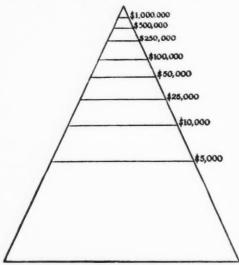


Fig. 1.—In America there are two hundred thousand stores selling dry goods, apparel and allied lines at retail, portrayed here graphically in numerical strength, according to Dry Goods Economist group. Compare with figures in text for exclusive retailers in this field.

the buyer, so do buyers of printed direct advertising do so for the simple reason that they may thereby increase sales.

The Miss Sachs' episode is typical. You can keep in touch with developments of this character in this field by a careful reading of such publications as Women's Wear, Business, System, Users' News of the Addressograph Company, as well as the bulletins of the Multigraph Company and Direct Mail Advertising Association.

(Parenthetically what you do here you can do also in almost any other class of trade; that is, adapt or adopt ideas tested and proved valuable from one store to another.)

Out in California where there had been no rain for months, one retailer of women's wear sold two hundred umbrellas with such a simple argument as: "Be ready when the rain comes. You need an umbrella now. Why try to borrow one, fail, pay the awful cost of pneumonia when you can have a real umbrella like this for \$3.98."

Enclosed with the letter, of which this quotation was a part, was a sample of the silk used in making the umbrellas, thus bringing us back to a principle enunciated in these columns earlier in the series and of especial importance when you sell to women — sampling. Give the woman something to put her fingers on and the volume will increase and sales come easier. Witness Sayers, of Berkeley, California, selling two hundred umbrellas in October when it had not rained in the daytime since the preceding April!

"It sounds simple enough, and it is simple," comments *Users' News*, adding: "That's why Mr. Sayers is pocketing profits from his direct-mail advertising."

Each letter sent out is personalized with name and address and salutation. And each letter required a letterhead, envelope and oftentimes an order blank or return card. But the point is that Sayers is an exception; most of the women's wear retailers would wait for some producer of direct advertising to bring his idea to them. That is where you can cash in.

How many retailers in this field ever thought of the unique sales stunt Sayers tried out via direct advertising when with a letter about silk hosiery he enclosed one stocking! The letter made a special bargain price on the hose, explaining why it was possible for this retailer to offer them at this low price. It went on to explain that the store wanted the possible buyer to see the value, and if she liked it the mate was filed in the store with her name on it. Of course, if she wasn't interested, it requested that the stocking be returned in an envelope enclosed for that purpose. Two thousand letters (and stockings) were sent out under 2-cent postage. Nine hundred pairs were sold—almost fifty per cent sales. Two hundred envelopes were brought back personally by people who did not buy. Seven hundred were returned by mail. Profit \$396 on the sale, and by direct advertising.

A form of sampling was this campaign too, as well as a subtle method of demonstrating the quality of the merchandise; an idea which worked for women's wear and with hose but which could be applied with a great many products not only in this field but others. For instance, why not sell the idea to a retailer of men's wear in your town? Send out hose, or gloves, or anything which sells by pairs; or one collar and hold a box of a dozen. If the retailer knows the correct size in each case, so much the better, of course.

Out in Lynden, Washington, in a town of 1,200, located fourteen miles from Bellingham—a twenty-two-foot concrete highway all the way—which is a city of 30,000, two live-wires have built up an annual business of \$463,000 in women's wear and dry goods.

While the store, Lynden Department Store by name, runs advertisements in the weekly paper published in its town, "what Waples (the owner) considers his most productive medium, however, is his own store paper, *The Buyers' Guide*, issued on the first of each month," we read in *Business*, issued by Burroughs Adding Machine Company, Detroit, Michigan.

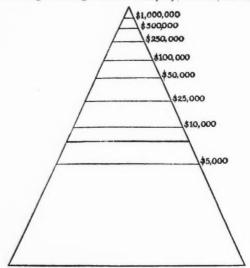
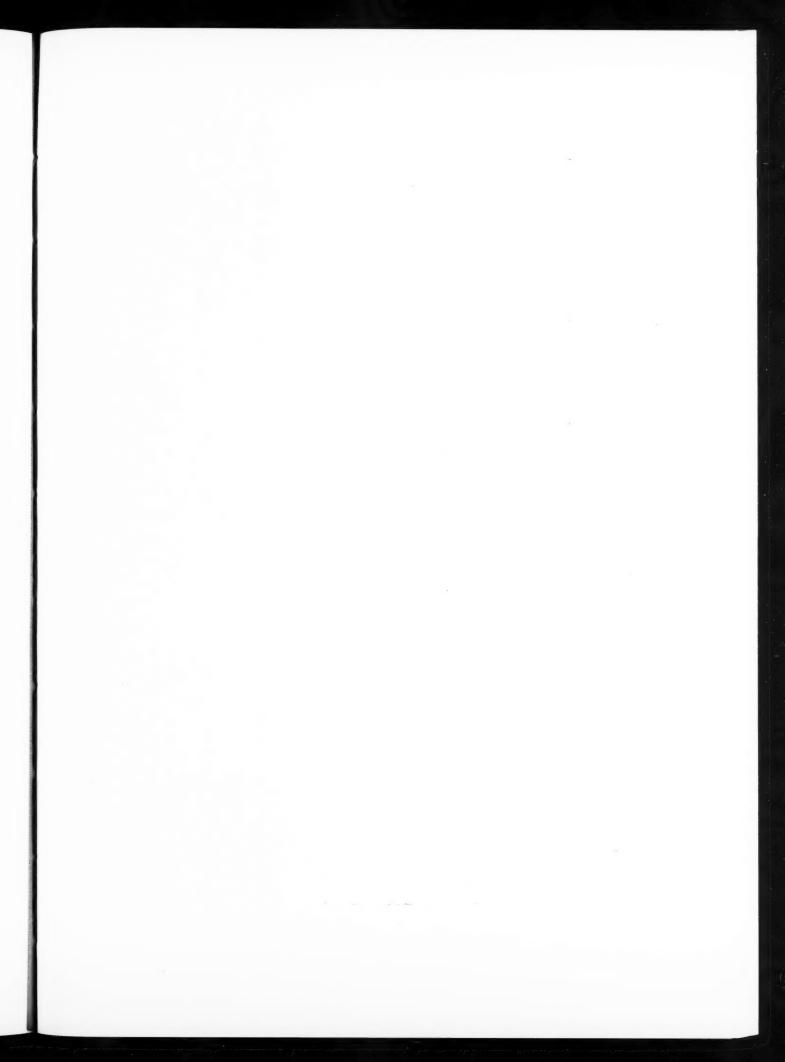
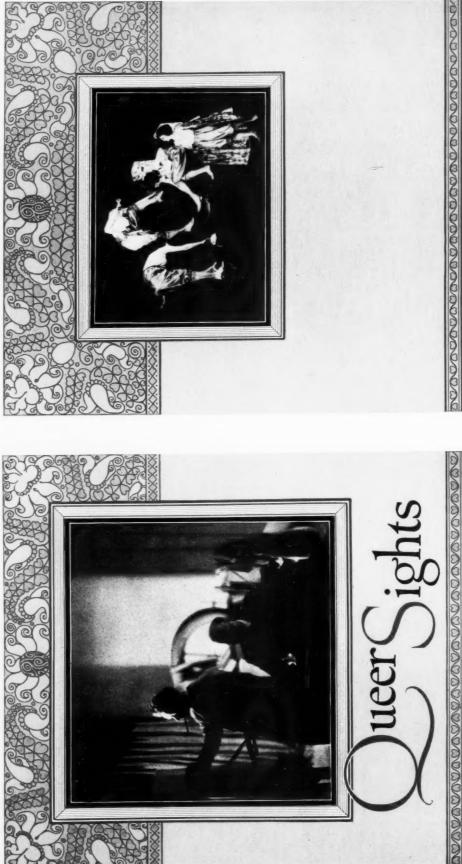


Fig. 2.—Of the two hundred thousand stores shown in Fig. 1, the first forty thousand —down to the heavy line on the figure —do more than eighty per cent of America's total business in dry goods, apparel and allied lines.

When you bear in mind this sentence is taken from a publication that is issued by a thoroughly impartial "outsider" with no interest in any advertising medium it becomes all the more important in pointing the way to other retailers of women's wear and dry goods. By that I mean, if I had read that same sentence in a magazine devoted exclusively to direct advertising I would have consciously or unconsciously said: "Well, they made a good case for the medium they represent." Or if I had read in a publication devoted to newspapers that the Lynden Store did most of its effective work through newspapers, I would not have been surprised. The statement







Cover design and one illustrative page from booklet issued by The Corday & Gross Company, Cleveland, Ohio, for the purpose of pointing out the extent of the services which this well equipped and fully manned printer-producer has available for buyers of direct advertising. This insert accompanies the Direct Advertising department, and shows Figs. 3 and 4 referred to in the text of that department.

appearing in this medium is more vital as a principle of merchandising in this field than it could have been reaching you from some such other source. The Buyers' Guide contains eight pages, printed on yellow stock, advertising bargains for the current month in every department. The mailing list numbers about three thousand names.

Here are two more examples, both taken from the recently published bulletin on "Merchandising," issued by American Multigraph Sales Company, Cleveland, Ohio—a copy of which should be in the hands of every printer-reader of this publication, by the way — which prove the power of direct advertising as a part of the merchandising plan in selling goods for retailers of women's wear and dry goods.

Out in Temple, Oklahoma, there is a store dealing in this class of product known as the B. & O. Cash Store. It is credited with doing a million-dollar business in 1924 in a town of 905.

"How do they do it?" you ask.

During the year merchandise to the amount of \$734,659.36 was carried away from the store by customers who paid cash and did their own delivering. Nearly \$100,000 worth went out by mail order, in response to mail appeals addressed to customers in every state in the Union but one, and orders were even received from Alaska and Africa. This store accomplished these results because it refused to set up an arbitrary radius of fifty, one hundred or more miles. It sent out mail sales appeals, at an average cost of only \$26.37 a thousand. Crude appeals from the typographical standpoint, but if these results can be accomplished with "homemade" efforts, what might they do if some near-by printer-producer showed them the possibilities?

A combined house-organ and sales announcement, of equally home-made appearance, featuring women's apparel, increased Thompson Brothers' business forty per cent.

If the printer-producer is going to help these stores to produce more effective campaigns there must be more equipment available than just an idea or "service" man. Perhaps few examples coming to Ye Departmental Editor's desk have made this point clearer than a very striking little booklet entitled "Queer Sights," issued by the Corday & Gross Company, Cleveland, printer-producers. This booklet has, I believe, been referred to in a recent issue of The Inland Printer from another viewpoint, but it is so much to the point here that we comment upon it again.

Figs. 3 and 4, reproduced in full size and in the original colors in the special insert accompanying this department, show the cover design and one of the illustrations. The text accompanying the illustration reads, in part: "If you were to take a turn about the place with me, you might see another man issuing a string of orders to a young woman clad in pink silk knickers. Apparently she is taking a course in calisthenics, for he is putting her through a regular daily dozen. Suddenly he has achieved some result he was after, for he orders her to

Store The Boston Store CityProv. R.1.

Department Ready to Wear

Name of person interviewed Mr. F. E. Flint

- What percentage of all purchases are made by the following age-groups:
 - a. Under 18 (flapper type)....15
 - b. 18-30 yrs....40
 - c. 30-45 yrs 30
 - d. 45 yrs and over 15

100€

- What per cent of all purchases are "double" purchases. That is, the daughter and the mother, or a young girl and an older woman. 75
 - a. When the mother and daughter come together and the purchase is for the daughter, does the daughter invariably make the decision for herself! Yes.
 - b. When the mother is buying for herself, does she like the advice of a younger person as to style.

14

- What is the average age at which a girl begins to buy for herself?
- 4. General remarks on the younger element in buying.

Price matters very little to the younger girl. She will often come in with her mother, pick out a dress which the mother feels is more than she can pay but nearly always the dress the girl picks out will be the one finally taken regardless of the price. The young buyer is very much inclined to be rattleheaded and buy whatever strikes her fancy regardless of value. These girls are however, usually good judges of style and goods which they purchase must be absolutely up to the minute or they will have nothing to do with them.

Mr. Flint thinks that the numbers of the young buyers are increasing rapidly and that they will continue to do so for some time.

Fig. 5.—A typical report form used by a New York agency in investigating the age factor in the buying of women's apparel. This investigation covered seven cities, as shown in the text, which also points out the possibilities of those engaged in direct-mail work elsewhere extending this service — if no other.

'Hold that pose.'" Or, in other words, the Corday & Gross Company is at work helping some manufacturer or retailer of women's wear to increase sales through increased effectiveness in the printed appeal. Perhaps it is helping both, the retailer through a campaign that is prepared by a manufacturer, and sold to or given to the retailer.

Naturally not every retailer can afford to have special poses of women's wear, nor can every printer-producer have a completely equipped photographic plant connected with his establishment. Photographic services are available, however, which will in many cases for an extremely limited sum produce illustrations and *selling pictures* for those printer-producers who do not have photographers of their own.

The importance of the picture and picture-creating appeals when you would sell women's wear is evidenced by the statement made before a recent meeting of the New England Federation of Advertising Clubs by Miss Dorothy R. Entwistle, a representative of the big Boston department store — Filene's. Miss Entwistle asked herself this question: "What are the

reasons that influence women to buy?" and answered, in part: "First on the list I should put 'Beauty.' It is the love of beauty that prompts most purchases. The second reason why women buy is 'To Save.' The appeal of the electric vacuum cleaner and electric laundry machinery for the home is the triple one of time, money and labor saving. I have saved the most important reason why women buy until the last—it is because women love to spend, it is good business for the merchant to give them good values. For what they save on one thing they generally spend on another. Perhaps the real reason why women love a bargain

is that it means just so many more purchases. Women are appealed to in advertising more easily through their feelings than through their reason — and in this respect they are not different from men. An easy recipe for advertising that will sell women is the use of pictures. The best pictures are those that tell a story in themselves. They show what the article advertised will do. Pictures make an instantaneous appeal. Summing up, then, how to sell the

women: (1) Be original; (2) use your space as effectively as possible; (3) advertise what women want to buy rather than what you want to sell; (4) give good values; (5) appeal to feelings rather than to reason; (6) sweeten the cold, hard facts with editorial advertising; (7) be specific; (8) use illustrations that are correct in every detail."

Little wonder that photographic work from live models is one of the "Queer Sights" at the Corday & Gross Company's plant!

In this field, as in several others discussed in this latest series of "how" articles appearing exclusively in The Inland Printer, we find that manufacturers often supply retailers with a big amount of direct-by-mail advertising. The H. Black Company, Cleveland, makers of Wooltex garments, for example, often offers ready-made campaigns to its dealers as well as loose-leaf lessons for the training of saleswomen in the retail stores. Others doing various things along these lines are Printz-Biederman Company, Vanity Fair Silk Mills, Schulman & Hauptman, Bradley Knitting Company (whose complete story has been told so well before the Atlantic City meeting of the Direct Mail Advertising Association and subsequently issued in booklet form), and the like.

Even here the local printer-producer can be of help, if for no further purpose than local investigations and questionnaires such as were conducted by one of the prominent New York agencies on behalf of *Photoplay Magazine* to find out the importance of the age factor in selling and advertising specifically women's apparel. Fig. 5 reproduces a typical questionnaire, and Fig. 6 makes graphic the relative importance of various age groups in the purchase of four major divisions of wearing apparel. This investigation was conducted in Buffalo, Providence, Hartford, Wilkesbarre, Easton, Dunkirk and Natick, along the lines of the investigation made by the same agency and previously reported in detail in The Inland Printer for June. 1924.

Our point here is that seven cities have been tested — how about the thousands of others that have not been tested? Why can't you sell this idea to one of your local retailers of women's apparel? Do you not feel that it would eventually lead to an added business for you? I do.

ngo(1920m

ADVERTISING pays when rightly used. There's too much proof on that point to permit of argument. So, if you want to argue, start the advertising first, so it can be working for you while you waste time discussing the point.— Exchange.

THE ORIGIN OF CHEWING GUM

Fifty-eight years ago General Antonio Lopez de Santa Ana, then candidate for the Mexican presidency, was in the home of a friend at Snug Harbor. One Thomas Adams came to pay his respects, and in the course of his visit General Santa Ana produced a chunk of something, broke off a piece, put it into his mouth and offered a piece to Mr. Adams. When Mr. Adams asked what it was, the general replied that it was a gum of the zapote tree, otherwise known as chicle.

Mr. Adams was impressed with the potentialities of the

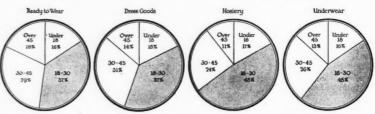


Fig. 6.—Four "pies" which make graphic the relative importance of four separate age groups in the purchase of four major divisions of wearing apparel. The eighteen to thirty group preponderates in each From "The Age Factor in Selling and Advertising," issued by *Photoplay Magazine*.

substance and persuaded Santa Ana to give him a piece the size of a man's fist. He attempted to vulcanize it and had in mind the manufacture of a base for artificial teeth. After a long period of experimentation, one of his collaborators declared that the only thing the darned stuff was good for was to be chewed. Mr. Adams allowed that he was right, invested \$35 in a new supply of chicle, boiled it on an ordinary cookstove, like molasses candy, until it attained the consistency of bread dough, rolled it into long strips, cut it into one-inch sections, hardened these in cold water, and launched upon the American public the health-giving, circulation-building, tooth-preserving, digestion-aiding, brain-refreshing, chest-developing, soul-attuning American chewing gum. Persistent advertising did the rest.—Selected.



Wotta Life! Wotta Life! Cartoon by John T. Nolf, Printer-Artist.



By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

BUCKEYE PRINTING COMPANY, Spokane, Washington.— All your specimens are excellent, the most interesting being the program for the banquet of the local sportsmen's association, the layout of which is both novel and attractive.

MITCHELL SHAPIRO, Philadelphia, Pennsylvania.—It is seldom we receive so many specimens of such uniform high quality as those comprising the large package recently received from you. That the foundation for the work is right is evidenced by the fact that some of the very best available type faces are used, and the typography indicates a fine appreciation of display values. Arrangement and distribution of white space—as well as presswork and the choice of colors—indicate a high degree of skill, which, of course, redounds to the benefit of clients of the Biddle-Paret Press. SIDNEY A. STORER, New York city.—"(Color in Architecture")

SIDNEY A. STORER, New York city.— "Color in Architecture" is a handsome book: paper, typography and presswork are of the finest grade. It is de luxe in every sense except that the margins, particularly the front and bottom ones, seem just a little narrow for a book of this character. Although of a plainer sort, the other book, "Tests of a Public Utility Bond," is also fine. An extra lead between the lines of this book, the text of which is composed in Scotch, would make it neater and, what is more important, more legible. Excellent taste is indicated in the selection and use of hand-made papers for covering the backs of both the books.

Manonoy Press, Mahonoy City, Pennsylvania.—The car signs are not so attractive as such forms should be to function effectively in attracting attention. The type is quite properly large, and while the metal faces used are satisfactory the large wood block-letter types used in connection create a cheap appearance, which is, furthermore, inharmonious. The outstanding fault in arrangement is crowding, which not only handicaps reading but weakens the display effect because of the suggestion of crowding, which is not inviting wherever encountered. The card entitled "We Pay You to Save" is the best of the three; there is a measure, at least, of good form and design in its arrangement and it is not so crowded as the other two. The colors, black and green, on pink stock, however, are displeasing. On the card for Smigel the gap of space between city and state looks very bad, especially considering the solidity of the type form otherwise, in which, by the way, there is generally more space between lines, which should never be the case.

H. Berthold, Berlin, Germany.— Your specimen book of Jewish and Hebrew types is handsome and impressive. While we are unable to express an opinion as to the quality of the unfamiliar type faces we can appreciate the exquisite presswork and the beautiful examples of display forms executed in colors. We are repreducing one of these forms, not the best or most skilfully treated one — the latter in colors being unsuitable to reproduction — but one which represents an unusually harmonious relationship of the various units in the design

BOYS' VOCATIONAL SCHOOL, Atlantic City, New Jersey.—The Producer for November is very good indeed; the cover is effective in design and color, although the name seems too small and too crowded. The panel could easily be lowered, as it also appears too high. This change would provide space

for the better display of the name at the top and still leave enough space at the bottom for the proper arrangement of the lines there.

FRYE & SMITH, San Diego, California.—The two blotters — particularly the one "Live, Laugh and Love" — are unusually good; in fact, we have always admired and enjoyed your blotters, which have been characterized by good typography, and, what is more unusual, distinctive and pleasing color effects.

THE BARTA PRESS, Cambridge, Massachusetts.— Thanks for the several copies of the series of folders you are issuing to buyers of printing in New England. Like all things we have seen from your press, they are of the finest quality in all respects and, considered from a publicity standpoint, it is certain they will have an influential effect.

ave an influential effect.

Service Printing Company,
Lynchburg, Virginia.—The best
printing is simple in design
and characterized by restraint
in the use of color and decoration. The essential of prime
importance is good type. On
that basis you will readily realize specimens you have sent us
are not topnotch. Except for
one folder, the title of which is
composed in Cheltenham Old
Style italic, you feature the use
of Parsons, Engravers Old English and Copperplate Gothic,
all three of which faces are
passé in the estimation of
printers who are doing the best
work today. What you need is
a series of Caslon Old Style,
Cloister, Goudy or Garamond.
The foundation of your work
would then be built on solid
ground. Rulework and borders
are featured quite too much,
and, on the blotters, especially,
these decorative factors predominate, sometimes to the point
of entirely subordinating the
type. Comparable with the
fault of too much ornament is
that of too much color, especially bright and light colors.
Parsons is a very good face for
cards, letterheads and forms in
which there is little copy, like
the letterhead for Rip Knight's
orchestra, which, regardless of
the fact that it is in but one
color, is the best specimen in
the lot. The style is right, particularly because the layout is
simple.

Printing Department,

PORTLAND HIGH SCHOOL, Portland, Maine.— Specimens are wonderfully good, in fact, among the best we have ever received from a school print shop; indeed, we wish the average of the product of all commercial plants were as good. The only fault we consider worth mentioning is the fact that colors are sometimes a little too weak; in other words, you frequently use tints that are too pale.



אין שחיטה־שטאַט

ון שטאל און אייזן, קאלט און הארט און שטום / שמיד אויס אהארץ פאר זיך. דו מענטשי – און קופוי קום געה אין שחיטה־שטאט, זאלסט זעהן מיט דיינע אויגן / זאלסט זעהן מיט דיינע אויגן / זאלסט אנטאפן מיט דיינע הענט / אויף צוימען, סלופעס, טויערן און ווענט/אויף שטיינער פון דער גאס, אויף אלע העלצער שחיטה מיט א פריהלינג / דער גארטן האט געבליהט, דער חלף האט געלאנצט, און פון דער וואונד האט בלוט מיט גאלד געפליסט יי / אנטלויפסט? באהאלטסט זיך אין אהויף? – אומיסט!אט איז אבערגל מיסט!דא האט מען צוויי געקעפט! אומיסט!אט איז אבערגל מיסט!דא האט מען צוויי געקעפט! געהט גראבט אויס די ווייסע ביינער פון אייערע קדושימט פרישע קברים / שטאפט אן די טארבעס, יעדערער זיין פרישע קברים / שטאפט אן די טארבעס, יעדערער זיין טארבע, און לאזט זיך אין דערוועלט אריין און שלעפט זיך טארבע און שטאט צו שטאט וואו ערגעץ א יריד / און רחמים בעט

A type specimen book of only Jewish and Hebrew type faces has recently been received from the German typefounder, H. Berthold, Berlin. It is an unusually interesting and handsome book, as the specimen reproduced indicates.

THE FEICKE PRINTING COMPANY, Cincinnati Ohio.—The cover design for the Christmas issue of the *Direct Mail Advocate* is handsome; in fact, it is one of the most interesting cover pages we have seen in some time. The stock, having a mottled seen in some time. The stock, having a mottled effect — deep blue, green and yellow predominating — makes a fine background for the picture of the Three Wise Men and the Star of Bethlehem, around which the border in gold makes an unusually pleasing frame. Regrettably, the inside pages do not measure up to the standard of the cover, being just ordinary. It is especially unfortunate that the stock selected was India tint coated; the

paper. It would be a waste of time and space to point out weaknesses which it is out of the question to overcome.

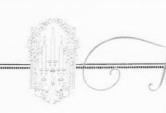
GULF COAST PRINTING COMPANY, Corpus Christi, exas.—While the mailing folder, "Be Prepared," Texas.-While the mailing folder, is very good in design and typography, it is gaudy looking and not so effective as you probably thought it would be, largely as a result of the use of the strong yellow-colored paper. The effect of the orange, in which some of the display is printed, on this yellow stock is not at all pleasing.

PRINTING CLASS, Lawrence Junior High School, Lawrence, Kansas.—The Junior for Decem-

lence the various pieces of your advertising score as a result of their human interest appeal. "Aye skall do you a gude yob" makes an effective slogan skail to you a gude you makes an enertive stogate because it's interesting and because it's so different from the conventional slogan. The article in Opportunity Magazine, attributing Mr. Carlson's success in developing a large printing business to nerve and \$10, should have listed uncommon ability as one of the qualifications. This is evident in every one

of the lively and impressive specimens.

W. B. Brown, Spokane, Washington.—The advertisements done by students under your direction at the Northwest School of Printing demonstrate



he BUNGE-EMERSON Company

Main 6780

Complete Advertising Service 3rd Floor Interstate Bldg. Denver, Colorado

A letterhead design that is out of the ordinary in arrangement, as, in fact, are most of the specimens received from the Bunge-Emerson Company, Denver, Colorado. The original is in red-brown and deep green on brown paper, and is unusually interesting.

right paper would have been white antique. The monotype Goudy is not a pleasing type face, and if the suggested change of stock were made and a more attractive type face used for the body, say Garamond or Caslon, both of which are available to monotype printers, the issue would have been remarkably fine

THE BUNGE-EMERSON COMPANY, Denver, Colo rado. - Your work is not only attractive as a result of pleasing arrangements of good type faces—and tasteful use of colors—but is striking as a result of the uncommon and unconventional manner of arrangement. The letterhead reproduced represents an original layout, characteristic of most of the specimens in your package. You have a capable typographer at your place.

ONE of the most handsomely printed and elaborate books we have ever seen is the type specimen book of Buchler & Cie, printers and bookmakers, of Bern, Switzerland. The heavy board front cover is heavily embossed over its entire surface with an intricate and elaborate design, representing an ex-penditure which commercial considerations in this country would hesitate to make, yet which, representing your own work, we think is wholly justified in the impression of ability given. Equally impressive is the fine manner in which the illustrations have been engraved and then printed. There is an effect of sharpness and clear definition in these cuts which is seldom seen in work from any land. The type equipment appears high-grade, too, and we are pleased to find several American faces in the show-ing, notably Pabst. The decorative material which is shown matches the excellence of the work otherwise, and some of this material, we're sure, would be welcomed by American typographers if arrange-ments for their obtaining it could be made. We are reproducing one of the characteristic display forms, which gives some suggestion of the excel-lence of the book on the whole.

BEN B. TIMKEY, Hotel Pennsylvania, New York BEN B. TIMKEY, Hotel Pennsylvania, New York city.— Considering the type matter must of necessity be machine set, and perforce in small sizes, the various menus are quite satisfactory. Little, seemingly, can be expected of this kind of typography. Artwork in colors is of the best grade, as, of course, we would expect. The combination of a striking, beautiful title page in colors with the menu composed as stated above seems inconsistent, but, of course, there's ample time to prepare these titles, whereas the menus have to be made up and printed whereas the menus have to be made up and printed in short order. There is considerable room for improvement in the typography of hotel menus, but, considering the possibilities of achievement and the number interested in the line of work, we doubt number interested in the line of work, we doubt the feasibility of having a department devoted to it in this publication, as you suggest. The leaflets cards and folders accompanying the menus are in excellent taste and, judged from the standards of average newspapers, the Register is a satisfactory

ber is far better than the May issue, of which you also sent us a copy, showing that progress is being made. In the latter, however, the printing on the cover is fairly illegible and is impossible to read at certain angles, always a problem when bronze inks are used. You use stocks of too deep colors, and we suggest that you make it a point hereafter to get cover papers that are light enough to provide the proper background for the type. The lines of the body type are quite generally too solid.

the body type are quite generally too solid.

HOWARD PARKER, Sanford, Florida.—Because it is more readable, the card as originally designed by you for the Sanford Public Library is better than the printing dictated by your customer. With the type arranged the short way of the card you had a better opportunity to introduce white space between the different display features, which makes them stand out better. Except for the use of the line of condensed "gothic" the card for the Dixie singers is first-class. The several letterheads in the package are excellent, indeed all the work is very good and the employment of attractive type faces is no small factor in their quality.

is no small factor in their quality.

Carlson Printing Company, Portland, Oregon.

— In addition to design and typographical excel-

the advantage of your plan of requiring layouts before the student proceeds with the composition. They are all very good, though some are not so effective as they would have been if more attractive type faces had been used. This, doubtless, is beyond your control, at least for the time being, and you are probably as cognizant of the fact as we are. are probably as cognizant of the fact as we are. In one or two the text matter seems a little smaller than desirable, particularly in view of the fact that there is ample space for larger type. The body is of a very good size in the one composed in Old Style Antique, one of the better advertisements in the collection. The one in Schoeffer is likewise very well proportioned as regards type sizes, though, of course, the condensed shape of this face—and of course, the condensed shape of this face — and the fact that it is bold — makes it rather undesir-able. The body matter is too large in the advertisement composed in Cheltenham Old Style, but, although the appearance is not so good, and there is not the effective contrast we like to see between body and display, this advertisement must be admitted to be clear and readable. The combination of French Old Style, which is rather condensed, and the Monotype "Goudy" face is not an harmonious one, but the advertisement in those faces is



Display specimen from the type book of Buchler & Cie, Berne, Switzerland, printers and binders.

well arranged and nicely proportioned. In another the body is composed in Cheltenham italics, the use of which is not a good practice, as italics are not so legible as roman, particularly when the type is crowded and small, as in this case. The faults mentioned, while they are evident and mean a lack of perfection, are nevertheless not so bad as to disqualify the work; in fact, the composition of all the advertisements is away above the average student work. student work.

student work.

Bentley P. Raak, Brookings, South Dakota.—
Your apology for the wood-cut illustration used for the greeting of John G. Raak is not at all warnanted. It is very good indeed. The letterhead for the 1926 Jack Rabbit is likewise high grade.

S. Bach, Suva, Colony of Fiji.—We have enjoyed looking over the "Fiji" book very much indeed and, when we recall how often the Island of Fiji referred to in the sense of being at the edge of

and, when we recall how often the Island of Fiji is referred to in the sense of being at the edge of the world, we are astounded over its quality. The cover, featuring an illustration of a native printed in process colors, is handsomely done. The numerous halftone plates interspersed throughout the text of the book also indicate that an unusually capable pressman handled that part of the work. The text pages are very satisfactory, too, although they look a little "flat" without the customary running head, the absence of which in this case suggests one of its advantages, namely, the effect it has in enlivening a page. The back and top margins are a little too wide, the front and bottom ones being correspondingly too narrow. The title page is quite satisfactory, but the page stating the purpose of the work, which is set wholly in capitals, is not pleasing, mainly because the space between words is quite generally too wide.

pleasing, mainly because the space between words is quite generally too wide.

E. T. Frex, Bronx, New York.— "Our Story Book," produced by pupils, and featured by silhouette illustrations, presumably printed from lineleum blocks, is unusually interesting and of pronounced merit. The cover design and the title page are unusually good, in fact, the only thing about the book we do not like is the introductory page composed in italics, which is closely line-spaced and paneled. In both the paneling and the use of the sloned letter this page is inconsistent use of the sloped letter this page is inconsistent with the strength and openness of the remainder of the book. In one instance the short final line

of the book. In one instance the short final line of a paragraph appears at the top of the page. This should never be the case; in fact, there should be at least two lines of the end of a paragraph at the top of a page, preferably three.

J. P. Gernier, Augusta, Maine.—The cover of the book, "Main Forts," is handsome. We regret that the typography, makeup and printing of the text are not in keeping, although the book averages up to the general run of ordinary such work and the presswork is very good. The type, Caslon, is, of course, satisfactory. The back margin is rather too wide and the front margin is a trifle too narrow. The top margin is also too wide and the bottom is about right, which indicates the fact that the type about right, which indicates the fact that the type page is short in proportion to the paper page. The running-head, the title in which is set in italic caps. (letter-spaced), does not create the effect of dignity it should; the rule used in connection with dignity it should; the rule used in connection with the unsatisfactory type tends to cheapen the effect still further. The nature of the book is such, also, as to suggest the inadvisability of side-heads set in indentions of the text matter. This treatment is better suited to commercial advertising booklets than to serious works of the kind under consideration. On account of these side-heads, as well as because certain portions of the text are set in eightnesset the page of the pag point, the pages do not have the closely knit appearance which is desirable, and, in fact, essential to

FOR BANKS AND TRUST COMPANIES

How The Lakeside Press Serves Some of the Leading Banks in Chicago



R. R. DONNELLEY & SONS CO. 731 PLYMOUTH COURT CHICAGO

Handsome and impressive title page from a handsome booklet issued by R. R. Donnelley & Sons Company, Chicago. Printed in black and vermilion on the original 9 by 12 inch page of antique white paper the effect is unusually striking as well as indicative of fine taste and craftsmanship.

Short display pages like the bastard title. the dedicatory matter, etc., are centered vertically, whereas they should be above the actual center to appear centered. If such pages appear to be below the center they are unbalanced and when in the exact center the effect is monotonous. Such short pages should be sufficiently above the optical center to avoid the effect of monotony. We note that a number of the cuts are wider than the text matter in connection with which they are printed. This

breaks up the evenness of the contour of the pages. breaks up the evenness of the contour of the pages, and therefore looks bad. We have pointed out features in which the book fails of perfection — rather, practical perfection — but do not want you to feel it is wholly bad, for, as a commercial proposition, it must be considered satisfactory.

WILLIAM FEATHER, Cleveland, Ohio.—The new cover for the William Feather Magazine is decidedly pleasing, also quite striking; in fact, a wholly fit companion for such an interesting publication.

Telephone News, Philadelphia, Pennsylvania.— We feel that we should occasionally tell you how much we enjoy your interesting paper, which you send us regularly. It is the best employees' house-organ we have ever seen and it plainly demonstrates that care or expense is not spared to make it as good as possible. Makeup and treatment of half-tone illustrations, which are profusely used, are attractive and interesting. The printing is practically perfect, which means you have the good sense to patronize a capable printer.

sense to patronize a capable printer.

The Kier Letter Company, Chicago, Illinois.

—Personalized Publicity, which has been getting better and better right along, certainly was a whale of an issue in January. The title is not a misnomer either, for each recipient has his name printed on the cover of the issue—in two places. Typographically, the paper is lively and readable, and the cover in colors is a "knockout."

D. M. Benton, Macon, Georgia.—Your handling of the cover and title page for the booklet of the South Georgia Conference is infinitely better than those pages of the previous year's issue. The



Blotter by Chicago printing firm of Gentry-Mayham adapted from the billboard advertising of a popular automobile.



CHARACTER IN FACES

PALMER & OLIVER, INC.



are like human faces, interpreting in their silent lineaments every sub-tlety of character and personality. Type talks-and Palmer & Oliver, Inc., printers who understand, make it as plastic to the expression of an advertiser's message as the features of the human face to the expression of human thought.



Two pages from an interesting booklet by Palmer & Oliver, New York city printers, which deals with the qualities different type faces suggest. John Hancock is not a popular type face and not a very satisfactory one, but it seems to have just the right qualities to match the illustrations here.

entered may give some of the win-

entered may give some of the winners something to feel thankful for.

J. C. Lescher, Washington, District of Columbia.—The booklet
giving the menu-program for the
Franklin dinner is beautiful.

Franklin dinner is beautiful.

FEDERAL PRINTING COMPANY, Des Moines, Iowa.—Just as you state, the folders for the La Crosse Plow Company have a decided "kick," a whale of a wallop, in fact. The titles emphasize the effectiveness of reverse plates. Just one thing is wrong: Bodoni Bold is not a suitable type for body matter in connection with display in Cooper Black. Bookman would have been much better: in fact, a monotone face seems absolutely essential.

TIMES - MIRROR PRINTING &

TIMES - MIRROR PRINTING & BINDING HOUSE, Los Angeles, California.— Three Minutes for January has an especially striking cover and an unusually attractive title page; the remainder of the paper is almost, if not quite, as good.

Is almost, if not quite, as good.

REIN PERINTING COMPANY, Houston, Texas.—The "Wheat" booklet for the American Maid Flour
Mills is handsomely done—fine
type, fine paper, fine printing,
everything's good.

M. C. Mont & Co. Bombay.

M. C. Modi & Co., Bombay, M. C. Mon & Co., Bombay, India.—We've very much enjoyed examining the book Rupam, and while the type used is not of the best design—and although the presswork is poor as a result of too much ink and too little impression—the book nevertheless gives us a good impression of Indian art good impression of Indian art.

TOHMAN PRINT, INCORPORATED, Brockton, Massachusetts.-All spec-

azine, the text of which is com-posed in twelve-point (Monotype) Kennerley throughout, establishes a high mark in the typography of such publications. With this same fine letter used largely for the body of advertisements, the display of which is in the (foundry) Goudy Bold, the paper is a thoroughbred, particularly since the excellence of the presswork matches that of the

THE GENESEE PRESS, Rochester, New York.—The cover of the cat-alogue you have recently executed for the Locomobile Company of America is one of the richest we have ever seen. A handsome deconave ever seen. A nandsome deco-rative design, without lettering ex-cept for an "L" in the center panel, is printed in black, light blue and gold, and embossed on a mottled stock of high grade in motted stock of high grade in which a bronze effect predominates. This cover is surely rich and reflects the quality of the high-grade automobile it represents. The cover plainly involved tedious and diffiplainly involved tedious and diffi-cult work, yet it is faultlessly exe-cuted. While the title page is striking and attractive, we feel that it doesn't carry just the right atmosphere—that it doesn't sug-gest the qualities of dignity and solid worth which the cover so effectively does. The typography of the text pages in Goudy Gold (foundry) demonstrates the artistic (foundry) demonstrates the artistic merit of this type face; to be able to print the text of a book of this character in a bold-face type and achieve an attractive effect which doesn't offend good taste, or seem to cheapen, surely demon-strates Goudy Bold to be a fine letter. The presswork — very im-



The original of this invitation printed in Cooper Old Style italic in light olive and a fairly strong-bodied yellow on white paper is especially interesting.



Motherliness-

HOME made apple pies, stockings mended, lullabies, protecting arms, a copious heartthis is the spirit of motherliness that should be fused into advertising that tells of bread, comfortable chairs, cradles and fireplaces.





FORMALITY

THE observance of the niceties of time, place and circumstance, the symbolism of diplomacy, society, ceremony, etiquette and all the manners to the manor born—these are the attributes of the gentleman, to be expressed by type that tells of hotel service, formal clothes, coaches and carriages or private catering.



Two text pages from the booklet of Palmer & Oliver, initial pages of which are shown opposite. Note how the type in each instance seems to reflect what it is stated it does — and remember there are many such pages in the booklet — and you have an idea of how really effective it is.

portant on a book of this nature, where the pictures of the different models must show to best possible advantage — is indeed remarkably good.

L. A. IRELAND, San Francisco, California.—The resolution recently presented to Norris A. Judd on behalf of the Printers' Board of Trade and the Franklin Printing Trades Association is handsomely composed in the beautiful Kennerley face and handsomely printed on a fine antique laid paper. Equally beautiful is the book of resolution presented to the family of the late James D. Roantree. Composed in Bodoni, in a style wholly becoming that face, and printed on extra heavy paper, this book is emblematical of the finest printing craftsmanship.

heavy paper, this book is emblematical of the finest printing craftsmanship.

HARRY J. HIPPS, Carrolltown, Pennsyl-vania.— Except for the cover of the Annual and Directory of the Cambria County Public Schools, the arrangement and display are very good indeed. Designs in which the lines are centered (horizon-tally) are more pleasing than those in which tally) are more pleasing than those in which the matter at the top is in one corner and that at the bottom in the corner diagonally opposite. Balance may be achieved out of center, but it is not certain; horizontal balance is positive when all lines of a design are centered on a common axis. Symmetry, or horizontal balance, is essential to metry, or horizontal balance, is essential to maximum beauty. The halftones in this annual are weakly printed, both with re-spect to ink and impression; the type matter, however, is very well printed, although just a trifle pale. The advertise-ments are not attractive because inharmo-nious type faces are often associated in them. Certainty of good results comes from the consistent use of one face of types one them. Certainty of good results comes from the consistent use of one face of type, one family, or, at the most, closely related faces —that is, all of the same shape and all old style or modern. You have mixed extra-condensed bold face caps. with light-face romans of regular shape. The letter-heads are well arranged. Except those set in the Parsons type face — and particularly when whole lines great in contiles only. in the Parsons type face — and particularly when whole lines are set in capitals only — they are very satisfactory. Parsons is not a suitable letter for frequent use, and printers who can have only a limited equipment should not have the face at all. Such

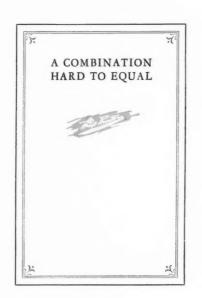
printers should have faces like Caslon, Garamond, Cloister and similar old style romans which are adaptable to a wide range of work.

George W. King & Son, Worcester, Massachusetts.—Your 1925 calendar featuring a process

color illustration printed over gold paper is interesting and beautiful. It is the first instance to our knowledge where this has been done. Your statement that you did not attempt the obviously impossible thing of matching the engraver's proofs but strove only for a beautiful effect is repeated else some might be led astray as to what to expect. The illustration in this instance is happily suited to the decorative effect, and the result is truly remarkable. HORTERS LIMITED, Cape Town, South Africa.—In the production of the huge edition of the British South Africa Annual you have achieved a remarkable result, especially with respect to the size and contents of the edition and the remarkably fine presswork. The cover in process colors is impressive and beautiful, the equal of any work of similar nature executed anywhere. The typography of the text pages is also neat and effective, as are also most of the advertisements, exceptions being those in which the extra-condensed Cheltenbam Bold and the several shaded and those in which the extra-condensed Chel-tenham Bold and the several shaded and gray-tone types are largely employed. You have the very fine Cloister face, and we regret it was not more frequently used. The large halftones in the text, particularly The large halftones in the text, particularly those printed over tint bases, are beautiful and demonstrate the ability of your pressmen as much as do the color pages, perhaps more. Your own page advertisement, showing various commercial specimens, including cutout display signs in colors, measures up to the fine standards of the other good features of the edition. The Glorious Cape, another magazine, is excel-lent also, although not of such impressive size or so expensively produced as the Annual, and the smaller job forms are also very good. In fact, throughout, the work measures up to the standard of the better-grade work now being executed in England

grade work now being executed in England and America.

R. L. Bryan Company, Columbia, South Carolina.— In so far as layout and display are concerned the advertising folder, "Glories of the Carolina Coast," is very good, but Soutch Roman and Bookman are not sufficiently related to be used together with pleasing effect.



A pleasing, chaste border, beautiful type, ample white space and a spot of color well located make the title page reproduced herewith score close to one hundred per cent.

Selling the Printers' Product

By Forrest Taylor



N the thirty-odd thousand printing establishments in the United States, representing a capital investment of upward from two billion dollars and employing in round numbers approximately two hundred and fifty thousand persons, the perennial problem is that of selling the product. The question of method and cost of production

centers around the sale of that incalculable output of pamphlets, brochures, catalogues, time tables, calendars, blotters, business forms, etc., not to mention the immense volume including newspapers, periodicals, directories and books that are taking their depleting toll of the virgin forests of the United States and Canada.

While every branch of the printing industry has somehow developed specialists that are thoroughly competent to deal with contemporary problems, whether they have to do with methods of mechanical reproduction, hand and machine composition, cost accounting and estimating, presswork, paper, ink and roller making, there are in fact relatively few men who have given (in comparison to its real importance) adequate consistent thought to this fundamental problem of selling the product.

To be sure, there have been ambitious and significant efforts made to cope with this central problem of the industry: The leading trade journals have done notable educational service in the right direction; the United Typothetae of America at its Washington convention two years back officially tackled this matter of marketing; the paper mills and merchants have done and are doing splendid work of education — an effective example of which is that done by the Paper Makers Club of New England

Even the most convinced disciple of direct advertising for the printers' product admits that this form of business-getting can not wholly supplant the work of the printing salesman.

Fortunate indeed is the printer who is spared the expense of carrying on his pay roll the mere "order taker" type of salesman told about by the after-dinner speaker. This fellow returned to the office after making the rounds and calling on a list of prospects.

"Land any orders today, Smith?" asked the printer.

"Yes, Mr. Franklin, I got two orders today from the Baldwin Company."

"Good; what were they?"

"One order was to get out; the other to stay out!"

This facetious "order taker" got two more orders that day
— from his employer — given in precisely the same words used
by the buyer for the Baldwin Company.

Still, "order takers" of the right sort, tactful fellows who know when to talk and when to be brief, are to be preferred to the so-called salesmen of "high pressure" type, who make half a dozen prospects unfriendly toward a printing house while landing one order. In connection with this it may be pertinent to cite the story told to a class in salesmanship in Philadelphia, which we were recently invited to "listen in on." The lecturer, an Englishman, drew a distinction between the new and the old type of salesman. The story concerned a "high pressure" salesman who rushed into a bakery in the old country to sell the baker a consignment of flour.

"Good morning, sir," he said. "I've got here exactly the brand of flour that you've been wanting. You have only to see it to give a cry of frenzied joy and snap up a hundred bags of it; you'll be able to swamp this little old town and watch the

other bakers growing gradually green with envy. It's the chance of a lifetime—'pon my word. I can see you retiring within twelve months."

The baker swayed a little behind his counter, and wondered what had blown in. "I don't want any," he murmured.

"You think you don't," returned the young man, opening his bag of samples, "but in reality you do. Right down in your little heart of hearts you're simply gasping for it. Now, I'll be bound to say you've been seeing the same old type of salesman year after year, and suffering from their obsolete methods, while all the time you've been longing for the real goods — in short, you've been longing for me. Now, haven't you?"

"Are you the real goods, then?"

"Certainly, I am. I have been intensively trained to sell things; I am a specialist. Like the doctor and the lawyer, I have had to pay good coin of the realm to become a member of my profession. Would you like to see my certificate?"

Before the proprietor could answer another gentleman entered the shop.

"Morning, William," he said.

"Morning, George."
"How's the gout?"

" Gone."

"Hundred of the usual?"

"I suppose so."

"Righto! Good-bye. Look after yourself."

The young "high pressure" salesman crept quietly out of the shop.

Now and then groups of master printers screw up their courage and call in a buyer of printing, and ask him frankly to make any suggestions he can, or offer such criticisms of the printers' sales methods as occur to him. At a meeting a short time ago at the Astor Hotel the Employing Printers' Association of New York invited Edwin Pratt, of Frank Seaman & Co., advertising agency, to tell the assembled printers what he, as a buyer of printing, considered to be the weak spots in the printers' selling methods. While his auditors suspected that he walked over them rather rough-shod in his remarks, here are Mr. Pratt's eight indictments of the printer:

1. The salesman who calls is ignorant; doesn't know type, paper, engravings, and knows little or nothing about processes best adapted to a given job.

2. Printing salesmen fail to make constructive suggestions that might help to hold down the cost of a job.

3. The printers' performance is not up to the salesmen's promises.

 Most printing houses maintain no adequate service department.

5. Proofreading is often carelessly done.

Printers fall down on deliveries. Job is usually delivered from a day to a week later than promised.

Printers can think of more plausible excuses than any other class of business men.

8. Subordinates do not give good service. They lack the courtesy that customer gets when he deals directly with employers and executives.

When Mr. Pratt rounded out his remarks there were plenty of printers who were prepared to refute the general indictment and to answer the speakers' arguments point for point. Whether there be any truth in Mr. Pratt's contention, it remains for the printing house executive to decide for himself whether or not the indictment is valid so far as his plant is concerned.



By Frank O. Sullivan

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photo-Lithography and Offset Lithography

Part IV. -- By Frank O. Sullivan

IMPORTANT CORRECTION: In the last issue in quoting the No. 1 formula of Ernest Garrett, the quantity of water in the solution was given as 5 ounces. It should have been 5 pints. Even this is a much stronger solution than that used in America. The solution immediately following (No. 2 in the same article) is the one in general use in this country.

B

EFORE going into the various methods of making negatives for photo-lithography and considering the many advantages this method possesses, it is well to give careful attention to the preparation of the metal plates. By this is meant the cleansing and coating of the plates preparatory to their receiving the photographic image.

from the negative. It is well to remember that a good negative should be dense in order to withstand the light in all parts where protection is needed. Very little difficulty, if any, should be found in actual practice, for any transferrer or mechanic of average intelligence should be able to accomplish good results after being taught the fundamentals of the process.

Without question, the most important thing to bear in mind is absolute cleanliness. "It is a safe practice," writes Henry J. Rhodes, "before printing down the negative on a zinc or aluminum plate, to wash and counter-etch (sensitize) it. Place the plate in a trough under running water, and wash well with a sponge kept for this purpose only. Examine the sponge and you will find it is black with metallic oxid, the non-removal of which would be the cause of a weak transfer. Rinse the sponge until this has been removed, drain the superfluous water off the plate, and while it is still in this condition pour over it a saturated alum solution. Allow this to react for two or three minutes; then wash again with sponge and water. Finish off with the hose only; drain and dry quickly with an electric fan. A plate treated in this manner is in condition to receive the finest work."

Place the plate in a "whirler," such as is shown in the accompanying illustration, and pour a suitable amount of the following solution, enough to coat the plate thoroughly: Egg albumen, dry, 2 ounces; water, 32 ounces; bichromate of ammonia, ½ ounce; ammonia, strong, 1 ounce. This solution should be well filtered before being used. Start the whirler and pour the solution on the grained metal plate, and as it spreads increase the speed of whirler up to sixty or seventy revolutions a minute. Allow the plate to whirl until it is thoroughly dry.

The up-to-date whirling machines are equipped with electric drying units, running water and a top which permits the closing out of light.

There are many variations of the ingredients that go to make up the albumin solution, but they vary mostly in the quantities used. For instance, Herbert J. Crowder, an English writer, says: "This solution, when dry, renders the plate sensitive to light, and consists of 10 ounces of egg albumen with $2\frac{1}{2}$ ounces of ammonia bichromate dissolved in 8 pints of water. This should stand for a day or so to mature, then add 2 ounces of ammonia. Before being used, sufficient should be filtered for the plates in hand. In using the coating solution care must be taken to float off all bubbles, for if allowed to dry out, there would be practically no coating were the bubbles allowed to remain. One can vary the thickness of this coating to a considerable extent, according to the negative to be



The Rutherford Plate Whirler

The Rutherford Plate Whirler

It is built in three standard sizes to accommodate plate 33 by 45 inches, 42½ by 53½ inches and 49 by 66 inches, and is equipped with two electrical heating units so constructed that the current is automatically turned on when the cover is lowered and shut off when the cover is raised; hinged cover fitted with counterbalance weight and pulley so that it can be raised or lowered; trough or gutter underneath the plate to catch the overflow. Trough is fitted with an outlet to carry off the surplus material or water used to clean the plates; also means to show the number of revolutions whirler is making; plate on which to lay the plate to be whirled; plate clamped to the whirling table. Change in speed is obtained through the medium of a friction disk operated through a handle or lever. The speed of the whirling table is 20 to 60 r. p. m.

printed. If a long exposure is made on a very thin coating, it is highly probable that there will be difficulty in developing the plate off clean. Too long an exposure frequently leaves a tint which is hardly perceptible to the eye, but which works up in the machine and is very difficult to remove without destroying the work."

Another method, one frequently employed by Ellis Bassist, is that of presensitizing the plate by hand before giving it the regular coating in the whirler. The solution for this is: 1/2 ounce of gum arabic (sirupy), 32 ounces of water, and 1/2 ounce of bichromate of ammonia. Rub this solution over the plate thin and evenly, and then expose to direct sunlight for ten minutes or longer. After the plate is thoroughly dry, place it in the whirler and pour on the second or regular sensitizing solution. It is said that this method tends to give a firmer foundation for the work and that plates so treated will endure for longer runs on the press.

Dr. Winenburg, of Chicago, furnishes the following formula for the albumin sensitizing solution: (1) 3½ ounces of albumin to 30 ounces of water. (2) 2 ounces of bichromate of ammonia to 2 ounces of water. (3) 2 ounces of ammonia, aqua 25 per cent. After adding No. 2 and No. 3 to No. 1 the whole is well beaten, and the residue removed by filtering.

The investigating committee of the New York Photoengravers Union No. 1 gives this sensitizing solution for the albumin method: "A reliable formula being 1 ounce of albumin, 25 grains of bichromate of ammonia, 8 ounces of water and 6 drops of ammonia, the bichromate being dissolved in half the water and the albumin stirred up in the other half. These two are then thoroughly mixed together and the ammonia finally added. This solution should be well filtered and allowed to settle before flowing the plate."

When the plate has been coated in the whirler and is dry it should be taken out, the edges wiped dry and then placed in the vacuum printing frame, or the step-and-repeat machine, whichever one is being used at the time. There are several makes of these machines on the market. In a later article of this series each of the machines will be fully described, and, if possible, photographic reproductions of full printed sheets

When the photographic halftone or line negative is placed in one of these appliances, in immediate contact with the sensitized metal plate, the rest of the plate not covered by the negative is shielded by curtains, blinds, black or orange paper, or tin foil. If several exposures of the same negative are to be made or a number of negatives on one plate, and a vacuum printing frame is the medium for the transferring, then the metal plate should be marked out in the same manner as is done in the case of a hand-transferred job. Such marking should be done before the plate is sensitized.

The vacuum printing frame is used more extensively where only black and white work is being turned out, for if a great number of exposures are to be made, especially for colorwork, a step-and-repeat machine should be a part of the equipment.

After the plate has been exposed — the time of exposure varying from one to seven minutes, sometimes longer, according to the density of the negative and the volume of light used -the metal plate is taken out and covered up evenly and thinly with a developing ink and placed in the trough under running water. This action dissolves the soluble parts which have not been acted upon by the exposure to light. A tuft of cotton is used to hasten the development while in the water, and the photographic image should show clearly and quickly. After a final washoff the plate is dried and is ready for any retouching necessary in the way of mending broken lines or letters. The plate is then etched, gummed up and dried. It is then washed out with asphaltum and is ready for the press. One of the etching solutions recommended for this purpose by Henry J. Rhodes in his book, "The Art of Lithography," is the following: "Dissolve two teaspoonfuls of ammonium phosphate in 8 ounces of water; add 8 ounces gum solution; then mix together 1/4 ounce nitric acid and 1/8 ounce hydrochloric acid, and add to ammonium gum solution. A slightly larger quantity of nitric acid is often useful. Wipe off the etch until only a thin film is left, which fan dry. The nitric acid will renew the grain on the polished parts to some extent. For aluminum use a solution of gum and phosphoric acid of lemon-juice strength."

-A Chinese Calendar

The Latin phrase, Hic et Ubique, meaning here and everywhere and seen on all the advertisements of the Ault & Wiborg Company, was well exemplified the other day by the receipt



Halftone Reproduction of Chinese Calendar

of a very beautiful calendar. It was the product of the offset department of The Commercial Press, of Shanghai, China, and is typical of the character of work executed in that country. It is very well executed and should be seen to be appreciated. It is reproduced herewith in black and white. Of course, the original was lithographed with Ault & Wiborg inks.

THE striking power of the storm is in the lightning, not in the crash of the thunder. The advertising value of a mailing piece is in the attention and "desire-to-possess" it creates its salesmanship, so to speak, not in its utility or rhetoric. In the competitive struggle goods may match goods, price may match price and service may match service; but the bacon will be carried home by him whose advertising merits attention and has in it a quality to create a desire to possess.

Retouching for Offset Lithography in Colors

Part III.—By Ellis Bassist



HE retouching of the positive is the main feature of the indirect, or, as it is often designated, the glass process. From the continuous tone color-separation negatives it is necessary to make a positive for each color; but where more than four colors are called for, extra positives are made for the secondary colors. To illustrate: in the

case of a six-color job where an extra *blue* and *pink* are needed, an extra positive, somewhat fuller, is made from the red separation. An extra positive is also made in the same manner from the blue separation negative. In this manner any number of secondary color plates may be produced from a single set of four-color separations.

The Grained Glass.—These positives are invariably made on grained glass, the quality of the grain on which is a very important matter from the retouching point of view. This grain should resemble a closely grained lithographic stone, such as were used years ago for some of the fine crayon jobs. By that we do not mean too extremely fine, but by no means of a coarse nature. If the structure of the grain is too fine it will be a difficult matter to retouch it to its fullest extent; that is, it will not take on enough body to enable the retoucher to reach the depth of color values required for the faithful reproduction of the original, and it will compel him to resort to injurious tricks to get the effect needed. It may compel him to lay in solids where a three-quarter tone would be sufficient, and to resort to other expedients that would be at the expense of the quality of the job.

If the grain is too coarse or, to use a lithographic phrase, too open, in the first place it will have a tendency to break up the texture of the original; the fine details, brush marks, etc., will disappear and other detail will be blurred. In the second place, all the retouching work done by hand will be plainly visible on the finished product. This feature is generally the greatest objection to the indirect process.

The retouching on the grained glass can be called perfect only if it is executed in such a manner that the retouching marks or the "hand work" will not be noticeable in the final result. The best retouchers or "glass men," therefore, are those who can produce a set of color-corrected positives without leaving behind them the ear-marks of their activities.

The actual graining of the glass plates is done in much the same manner as metal plates are grained; that is, in a regular graining machine. Some lithographing houses do their own graining, while others secure the glass from outside sources. The technical term, or rather the name by which they are ordered, is "mud-grained" glass plate. The demand for this kind of a grained glass plate is quite extensive, and as a result some of the glass-supply houses have made a specialty of handling it and supply some very good grained glass.

Washing of the Grained Glass.—The wet-plate process, which is most generally used for making these positives, demands that the glass be absolutely clean. Washing even a polished piece of glass for the wet plate process is of no small importance, but the cleansing of the grained glass is of the utmost importance. Dirt settles in the grain and is not very easily removed. The best way to accomplish this is to soak the glass in a strong solution of nitric acid, using an earthenware tub for the purpose and allowing the plate to remain for twenty-four hours. After its removal it should be scrubbed with a brush and fine pumice powder, rinsing it thoroughly and giving it the usual undercoating of a very thin solution of albumin

MAKING THE POSITIVE.—The continuous-tone positive is made from the color-separation negative. This is set up in the "positive holder," which apparatus is usually on the camera stand in the same position as the copy board. It is essential that this holder is properly lined up with the back of the camera, otherwise it will throw the work out of register. The illumination of the negative is a matter of great importance, and the best results are always obtained by indirect illumination from the arc lamps. To accomplish this the lamps are so arranged that the light is first thrown on a sheet of white paper behind the negative, which reflects it back through the negative. This, of course, cuts down the intensity of the lights to some extent and consequently increases the time of exposure, but it has the advantages of even illumination. Direct illumination through several layers of ground glass is also possible, but to illuminate larger negatives the indirect lighting should be used.

The cleaned and prepared grained glass is now coated with a good quality of halftone collodion, somewhat thinner than that used for regular work; it is then sensitized in the silver bath, exposed and developed in the usual way.

A great variety of negatives can be made to suit the different color plates by simply increasing or shortening the exposures.

After development the positive is slightly intensified with mercury, and a ten per cent solution of gum, well strained, flowed over the plate. The gum should not be too heavy, as it will have a tendency to harden the image too much and make local reducing difficult. The proper layer of protective gum is of great importance and should be carefully determined before being used. The positive is then dried and is ready for the retouching.

RETOUCHING THE POSITIVE.—The different mediums for retouching are powdered graphite, different grades of pencils, opaque, etc. For larger work the air brush can be used to good advantage. The positive is placed on a retouching stand, which should be so constructed as to exclude all light except that coming through the back of the positive. All register marks are first carefully ruled in on the positive in order to obtain sharp and clear marks on the negative; then all the reducing is done with a soft eraser or little blocks of felt used with a little fine pumice powder. Then follows all the detail work with the different grades of pencils and graphite stumps; finally all the solids, lettering, etc., are laid in with opaque and the positive is ready for the final negative that is made through the halftone screen.

THE FINAL NEGATIVE.—The halftone or screen negative is, of course, the final goal of the long procedure described in the foregoing article. The best color separations, the finest positives, and the most competent retouching, are of no avail if the final set of halftone or screen negatives are not correctly made.

The main requirements are — perfect harmony as to the relations of one negative to the other. If one negative is out of harmony in its strength, it naturally follows that it will throw out the whole set of negatives. For illustration, if the yellow negative is made so that the resulting print on the metal is too strong, it will naturally influence the entire range of colors towards the yellow. The opposite result will happen in the other direction; that is, if the resultant print on the metal is too light, the yellow will be missing over the entire color scheme.

The best guide for harmony in the entire set is for the operator to select a spot on the positives which is of equal

strength on all four, and after making the first correct negative, try to get the same size halftone dots on all four on this selected spot.

In addition to harmony, it is equally important to get final negatives correct as to their relations to high-lights and shadows, and to have them correspond with those of the positives. A flat negative would be disastrous for the black printing plate. Too much high-light would reduce the intensity of color on some of the lighter printing plates.

This phase of the indirect or glass process is by far the most uncertain and the least understood by the craft. The operator of the camera, who after all is not a color artist, has a very difficult task to fulfill. He literally has to "work both ends from the middle." If he makes his negatives too high, the middle tones will suffer; if he works for the middle tones, he will get too much in the high-lights, and therefore a compromise must be reached. These final negatives are either made on grained glass, or, if made on polished glass, it is coated over with a so-called "grained substitute" solution.

On such a surface all the extreme high-lights are blocked out with pencil and litho crayon. This gives the operator the desired chance to keep within the limitations of the optical possibilities and workings of the screen, etc.

The Lithographic Technical Foundation

An intensive campaign, the culmination of which will be the establishment of the Lithographic Technical Foundation on a firm basis, was started in St. Louis on February 27. On that date a preliminary luncheon meeting was called by H. E. Woodward, vice-president of the Woodward & Tiernan Printing Company, and the following St. Louis committee was organized: H. E. Woodward, chairman; D. J. Kirwin, secretary Woodward & Tiernan Company; A. D. Louis, president, and C. B. Gannett, vice-president, of the Barnard Stationery Company; Jesse M. Tompsett, vice-president of the Isler-Tompsett Company; George B. Compton, president of Compton & Sons Litho Company, and J. S. Skinner, vice-president of the Buxton & Skinner Company.

Full presentation of the plans of the Lithographic Technical Foundation will be given to sectional groups of lithographers and members of the related industries in various cities throughout the country. The first of these was held at a dinner given at the Missouri Athletic Club, St. Louis, on the night of March 10. This was followed by a dinner in Cincinnati on March 16 and another later in the same week in Pittsburgh.

The speakers at the St. Louis meeting were A. E. Broadston, vice-president United States Playing Card Company, Cincinnati, and Earl H. Macoy, president National Printing & Engraving Company, Chicago.

Joseph Deutsch, president of the Edwards & Deutsch Lithographing Company, of Chicago and Milwaukee, chairman of the Endowment National Campaign Committee, is directing the effort to raise \$600,000 for maintenance of the industrial and research laboratory at the University of Cincinnati for the coöperative educational phase of the plan, and has named the following leaders in the related industries as members of his committee: Baltimore, Alfred T. Hoen, A. Hoen & Co.; Boston, William S. Forbes, president Forbes Litho Manufacturing Company; Buffalo, Horace Reed, president Niagara Lithograph Company; Chicago, George R. Meyercord, president The Meyercord Company; Cincinnati, John Omwake, president United States Printing & Lithographing Company; Cleveland, R. V. Mitchell, president Harris Automatic Press Company; Detroit, Charles W. Stubbs, president The Stubbs Company; Los Angeles, H. W. Kortlander, vicepresident Western Lithographing Company; Milwaukee, Frank Treis, Jr., vice-president Imperial Lithographing Company; New York city, Joseph P. Knapp, chairman of the Board,

the American Lithographic Company; Philadelphia, Walter Clothier, president Ketterlinus Lithographing & Manufacturing Company; Pittsburgh, C. R. Moore, president C. R. Moore Company; Rochester, Otto R. Rohr, president Stecher Lithographing Company; San Francisco, Max Schmidt, president Schmidt Lithographing Company; St. Louis, H. E. Woodward, vice-president Woodward & Tiernan Company; St. Paul, C. H. McGill, McGill-Warner Company.

John Omwake, president of the United States Printing & Lithographing Company, who is chairman of the Cincinnati group, invited members of the industries to a luncheon given in Cincinnati on February 25. Among those attending were John Omwake; L. A. Ault, president Ault & Wiborg Company; Arthur Morgan, United States Printing & Lithographing Company; John C. Zinzle, superintendent of the litho division of Nivison & Weiskopf Company; A. E. Broadston; C. H. Merten, of the Strobridge Lithograph Company; Dean Herman Schneider, College of Engineering and Commerce of the University of Cincinnati, and Professor George D. Mc-Laughlin, director of Research of the Tanners Council. A. E. Broadston outlined in detail some of the perplexing problems of lithography which it is expected will be solved by research, and C. H. Merten emphasized his belief in the value of applying science to the processes of the industry in so far as his firm had made a substantial investment in the foundation.

In the Pittsburgh district those associated with C. R. Moore in the work are Harry D. Schmid, of the Fort Pitt Lithographing Company, and A. J. Wehner, of F. Englart & Co.

A Calendar from the London School of Printing

We are indebted to J. R. Riddell, principal of the London School of Printing, for some very excellent examples of offset lithography that are constantly being turned out in his school. Not the least among the lot is a calendar for the years 1925 and 1926, on the back of which has been reproduced by



Reproduction of Illustration From Calendar of London School of Printing

the offset method an unfinished sketch entitled "Posing." It is the work of the artist, E. Herbert Whydale, and is reproduced herewith. Attached to the calendar is a leaflet on which the following is printed: "In asking your acceptance of this copy of the school calendar, it may be that the subject chosen for reproduction will not make as strong an appeal as the color prints of previous years, but the unfinished drawing 'Posing,' by E. Herbert Whydale, A. R. E., sketched for the purpose of obtaining a subject for one of the charming etchings for which this artist is famed, provides an excellent example for showing the possibilities of the photo-litho-offset method of reproducing illustrations."

Photoengraving and Photo-Offset Lithography

By WILLIAM GAMBLE, F. R. P. S., F. O. S.

Note.—The following lecture was delivered by William Gamble, of London, England, at Stationers' Hall in that city on January 7, under the auspices of the London Central District Master Printers' Association. It was published in the February issue of the Photocongravers' Bulletin, Chicago, and covers such a wide range of thought on the subject of photomechanical processes that it is worthy of repeating for the benefit of the readers of The Inland Printer.—Department Editor.



LITTLE more than two years ago in this hall I gave a lecture on "The Influence of Photo-Offset and Rotary Photogravure on the Future of Letterpress Printing." In that lecture I indicated the effect which composing without type, by the aid of photographic processes, would have on letterpress printing. I tried to show that

the tendency would be to drive printing towards offset and photogravure. My remarks were received with some skepticism on the one hand, and with some degree of alarm on the other. I fully expect to be reminded that nothing has really happened to cause alarm. You may point out that letterpress printing and blockmaking seem to be still going along with apparent prosperity, that typefounders appear to be doing pretty well, that mechanical typesetting machines seem to be as largely and increasingly used as ever, and that printing-machine builders are evidently quite optimistic as to the future prospects of business. Thus I am afraid you will regard me as a prophet whose predictions are not very trustworthy. Did I not say, you may ask, that photo-composing was bound to come, and that it might take only five years to develop into something useful? Here are more than two years gone, and how far have we got?

I am quite prepared to believe that such thoughts are in your minds, and I want to say at the outset that though the photo-composing idea has not yet been fully realized, a good deal has been done towards it in these two years. You have had described to you by other lecturers in this hall machines which are already in existence carrying out the idea of photo-composing, and which show great promise. If these machines are not yet perfected and available for the use of the trade, it is not the fault of the inventors, but simply due to lack of means or want of enterprise on the part of manufacturing firms that ought to be in the forefront in developing an idea which will undoubtedly be realized in time, and which when consummated will have a very great influence on the printing industry.

In spite of this lack of encouragement, I know there are a number of inventors in various countries at work on this problem, and if only as much work as has been done in the past two years is applied in the next three, we may expect to see something like a practical solution within the five years I gave for its accomplishment. So radical a change as this must necessarily be a matter of slow and progressive development from one improvement to another, just as was the case in mechanical typesetting. I am convinced that text composing without type will come in some form or other. The need for it is becoming more and more insistent as offset and photogravure develop. No one can dispute that these processes have made great strides in recent years, and they are destined to go a good deal further.

In my present lecture I want to indicate what is the trend of photoengraving and photo-offset printing, ignoring for the moment rotary photogravure, because that would widen the subject beyond the limits allowable for this lecture, and because I understand that another lecturer will shortly deal with this subject.

First I want to deal with the influence of offset on block-making. Is offset printing, with the aid of photo-process methods, seriously affecting the output of the photoengravers? I do not think it is. There are photoengravers who have opened departments for offset platemaking, but have not found that the blockmaking side of their business has suffered. Whatever work offset printers are doing by the aid of photo processes seems to be for the most part additional to the demand for blocks, which is probably as great as ever, though I do not think it is an increasing demand.

There may be a few instances where a book is reprinted by photo-offset, and if there are illustrations in it the blockmaker loses to that extent; but probably the book never would have been reprinted but for the cheaper processes employed for its production. The blockmaker could never hope to compete with the Manul, the Wincor, the Novographic and similar processes, in laying down the reprint of a book. He could never hope with camera methods to compete with processes which can be done without the camera and with comparatively unskilled labor. There is a good deal of this reprint work being done, which is so much extra work for the lithographic printer, but is entirely outside the province of the photoengraver. If it is affecting any one it is the book printer, for he can not hope to compete when books can be reprinted at a cost, including the paper, which is less than the expense of the typesetting, even when mechanical composition is employed.

There are also cases where catalogues containing halftones have been done by offset because the customer has preferred the method, either as a novelty or because he liked the effect better, but I have not heard it claimed that such catalogues have been produced more cheaply than by blocks and letterpress printing.

It does not by any means follow that in every case photolitho plates will be produced more cheaply than blocks. It is quite possible to take some job done by photo-offset and find that the cost of laying down plates with mixed line and halftone illustrations and text will come out higher than if done by block and letterpress, taking each kind of work at standard rates. In one case I investigated, the blocks would have cost £16, and the litho plates came out at £25. The cost of ink and machining would be no less in litho, though there might be some saving in makeready, and a cheaper paper could be used.

Probably the reason why offset printing is not making greater inroads in the blockmakers' business is that offset platemaking is not yet quite such a sure thing as photoengraving. There are many pitfalls and difficulties, and often jobs come out far from satisfactorily. Those who are engaged in this work are groping slowly and painfully, with much unproductive expense, to discover the most reliable methods for obtaining successful results every time.

You must bear in mind that photo-litho is still in its infancy, while photoengraving is nearing its prime. When the younger process has had as many years of life, we may look for far greater accomplishments, and we may even find that it has outdistanced anything that has been done up to now in blockmaking, especially in halftone and colorwork.

LIMITATIONS OF OFFSET HALFTONE REPRODUCTION

No one can say that the offset halftone work shown up to now has equaled the clean and effective quality of letterpress halftone. In the best of offset halftones there always seems to be something wanting; they are mostly flat, gray and lacking in detail. The reason is that the halftone process has limitations which are very obvious when it comes to be applied to

offset printing. The photo operators no doubt get just as perfect negatives as those for blockmaking, and the printingdown on to the metal is just as sharp; but when the plates are put on the machine the prints appear flat, gray and woolly. Why is that so? I believe it is due to a conflict between the two processes, which do not seem to agree well with each other. The halftone theory demands that the dots should be absolutely black and sharply defined against the whitest possible paper to get the most perfect result. But the offset printer asks for a coarsely grained plate to suit machine printing conditions. This results in the dots being partly out of contact when printed down from the negative, and as a result they print ragged, some dots being missed altogether. Again, the offset printer firmly believes that he can improve a halftone print by washing-out and inking-up again. He also believes in the efficacy of various "dopes" and "etches" as an aid to getting clean prints, yet this treatment is usually fatal to the work of the process man. Printing on matt-surfaced papers is also against getting crisp halftones.

Until a process can be found in which the image on the offset plate is as durable and as clean edged as the fish glue enamel image on copper blocks, there is no hope of offset halftone being much better than it is.

DRY LITHOGRAPHY

When "dry litho" is really achieved, a good halftone offset printing should become easy. There is a process now being successfully worked in America called "Aquatone," which seems to approach the ideal requirements. The plate is prepared in much the same way as in collotype, but on zinc, instead of on glass, and the gelatin used for forming the image is not dissolved away from between the dots or lines: on the contrary it is hardened so that it forms a film which is receptive of water but repellent of ink, and it also prevents oxidation. It is said that a quantity of ink can be deposited on the image which would be impossible with other processes, thus permitting a greater speed in printing than in ordinary litho work. It is claimed that 3,600 an hour is regularly attained. Halftones as fine as 400 lines to the inch can be printed, or grained images as fine as 1,200 to the inch. This is evidently the kind of process offset printers want.

The photoengraver discovered twenty-five years ago that halftone images developed with transfer ink did not yield the sharpness required for the best results, yet offset printers go on using this method, and fail to see that it is one of the principal reasons why their work is not so clean as the blocks.

There are several inventors at work on the idea of making halftone offset plates of better quality and easier to print. Ronald Trist claims that he has done a great deal in this direction, but is not yet prepared to publish particulars of his methods, so that little can be said of them.

In my opinion "dry litho" accomplished by modification of the ink will not be sufficient until plates can be made that will not fill up and thicken in the course of printing. Years ago the Wharf litho process, invented by G. R. Hildyard, was introduced, and, to my mind, this process came very near to the realization of what is now required; but the process was exploited at a time which was too early for it to be properly appreciated. It could not be revived, and in the light of our present knowledge might prove very useful. I recently got Mr. Hildyard to make me some plates by his process, and they printed very well on a letterpress machine. Wharf litho was in one sense of the word a "dry litho" process, but it did not require any special ink, or anything but ordinary composition rollers. The plate was slightly etched into relief, and there was a peculiar grain in between the work which gave an ink-repelling quality to the plate without any damping.

The feature of Wharf litho that made it most interesting was that you could print litho work on letterpress machines, and I want to emphasize the importance of these "dry litho" methods for letterpress printers. Do you realize that if litho plates can be made so that they have an unchangeable print on them, and so that they do not require damping, you may be able to print them just as well on letterpress as on purely litho machines? With improved methods of laying down the work quickly and cheaply on such plates, it will be unnecessary to put type forms on the machines, and there will be no making ready to do. Then you can snap your fingers at the litho-offset printer, and, come what may in photo-composing machines, you will at least not have to scrap your printing machines. So there is a ray of hope, a rift of blue sky, for the letterpress printer after all.

Possibilities of Grain Processes

As I do not think it will ever be possible to get offset printed halftones to look as crisp and clean as letterpress from blocks, offset printers might do better to turn their attention to perfecting processes of making grained images on the litho plates instead of using the halftone screen. In this way the print would correspond more closely to the character of the grain on the plate. Retouching could then be done with the lithographic crayon without such work appearing too evident. The irregular grain would suit the matt surface of the paper, and any slight spreading or filling up would not show so badly as it does with halftone.

It may be that some of you have tried grained screens, and have been disappointed with the result. Probably the reason is that you have not carried your trials far enough. The proper use of grained screens has to be learned by long experience, and when as much thought and time has been given to the subject as to ruled screens they will be better appreciated and more extensively used. Further, I must remind you that there are various kinds of grained screens, and it has yet to be discovered which is the most suitable. There is the metzograph screen, which I consider the best of all; but unfortunately the inventor and maker is dead, and the manufacture has not been continued. There are a few of these screens still available, and no doubt many process shops have one or more put to one side and never used. These might well be brought out and tried again.

Besides the grained work produced with screens there are numerous processes for forming a grain on the plate, and these are capable of yielding very good results. Some of you will recall to mind the Pretsch, the Dallas, the Frey, and other methods which have been put forward and are now almost forgotten. Probably, some day, one or other of these old processes will be dressed up in modern clothing and exploited as a new process, to be hailed as the very latest idea. Some firms will no doubt foolishly pay a big fee for the secret, when they might just as well dig up the process for themselves in the back numbers of trade journals or in old lithographic books—or they might well draw on the memory of some old worker.

Grained work does not seem to be suitable for blockmaking, as it is so difficult to retain the finer grain points in etching, and the effect is, therefore, coarse; but for lithography, grained work is ideal. I wonder it is not more used, and I would certainly recommend you to look up and study these old grain processes.

NECESSITY OF HIGH-LIGHT EFFECTS IN LITHOGRAPHY

Whether you use grained screens or ruled screens there is an absolute necessity in lithographic work for what are termed high-light effects. What is meant by high-light is this: The blockmaker must get clearly defined dots all over his image, his rendering of the tone values being by means of larger or smaller dots. In the whites or high-lights he aims to have very fine dots on the plate, as he must support the ink rollers and the paper in printing; but the lithographer is not tied down to any such necessity, and can therefore have high-lights without representing them by fine dots. If he follows the blockmaker's methods he will get a flat result, for the dots are bound

to spread somewhat, or some of the finer dots may disappear altogether, giving a crumbly effect. Moreover, the lithographer can not do anything on the plate equivalent to fine etching as done on blocks. The lithographic negative maker must accordingly make a more contrasty negative, and the best kind is that known as the "high-light." In this case the dots in the highlights of the negative are closed up until no dots are printed through onto the zinc, and the shadows must print strongly. Between these two extremes there must be perfect graduation of tones. Such an effect is not easy to obtain. In closing up the high-lights of the negative there is a danger of lowering the values of the middle tones, and making the shadows print to gray. Some operators are more successful than others in effecting the necessary compromise, but I do not think any one can claim to be able to make the perfect high-light negative for lithographic printing every time.

The late Frederick Sears was a master in securing highlight effects, and, though his methods are known, there are few who can equal his work. The drawback of his method was that three plates had to be made for every print or every color, so that on a five-color job there would be fifteen plates to make — with fifteen chances of going wrong, either in register or in tone values. Today high-light effects are got by suitable choice of diaphragms and by screen distancing.

With the grained plate methods, such as that of Frey, the high-light effect is got naturally, because a continuous-tone negative is used — there being no screen in the negative.

Processes have been proposed for getting high-light effects by removing the screen during part of the exposure, or by having some clockwork or electric-motor-driven mechanism to open the diaphragm gradually. Dr. Albert, of Munich, introduced over here, years ago, a method of superimposing a positive over the negative, and printing through the two together, the positive serving as a mask to cut out the parts not wanted in each plate. A special printing frame and special arc lamp had to be used, and the process was found too troublesome to be practicable.

The Bassani process, which is now being demonstrated in Paris, consists in having a mechanical device in the camera to move the screen in a small circular path. This has the effect of spreading the light action which forms the dots and brings about the closing up of the high-lights. One can not help thinking that this spreading must equally affect the middle tones and shadows.

No doubt in time some standardized method, suitable for lithographic work — perhaps through a modification of the screen — may be worked out.

INSUFFICIENCY OF TRICOLOR FOR LITHOGRAPHY

The difficulties met with in making negatives by the halftone method for black-and-white lithography are increased tremendously when color separations have also to be made. Not only has the operator the greater difficulty of securing clean printing negatives on dry plates than on wet plates, but he has to keep in mind the necessity of getting proper color selection and good register. It does not seem possible to get effective litho work in only three colors produced directly from the original, and most firms resort to five or six printings. The reason is, mainly, that it is not possible to obtain perfect color separations in the negatives, and there is no adequate means of making corrections as there is in the case of fine etching. Even when the best photographic result is obtained there is too much risk of the color values altering in the machine printing. With two or three extra colors to work with, the defects of the primaries can be remedied, and the necessary gray light tints can be obtained as well as the full strength of the solid colors. Whatever success is obtained in photo-litho colorwork is only by dint of an immense amount of labor in retouching, so that many jobs cost as much as if drawn by hand. Sometimes it is found best to put down

some of the plates by photo methods, and draw in the other colors by hand with the aid of "set-offs."

It may be that this difficulty of doing process colorwork by litho printing is due to the inadequacy of the three-color method. It is perhaps a bold thing to say that the three-color theory is all wrong, as Mr. Zander, Mr. Bawtree and others have done. They claim that there must be four color separations and four printings. The idea of adding a fourth printing is as old as the tricolor process, but the fourth printing suggested is usually a black or gray. Mr. Zander's complementary color process consisted in modifying the red, yellow and blue inks, and adding green, which also involved altering the filters. Mr. Zander's claim was that he secured a purer representation of such colors as magenta, purple, emerald green, ultramarine blue and violet, which are imperfectly rendered or not reproduced at all in the three-color process.

In the current volume of "Penrose's Annual" there is an article by A. E. Bawtree, illustrated by an example of what he describes as "A Revision of the Principles of Three-Color Halftone Reproduction." Mr. Bawtree claims that the principal cause of inefficiency of the three-color process lies in its being founded upon incorrect principles, and he explains his reasons for that conclusion in the following way: It is customary to arrange the colors in the form of a circle of six divisions, violet, green and red being placed at angles of 0, 120 and 240 degrees, respectively. These are the colors of the filters. Between them are placed blue, yellow and magenta at angles of 60, 180 and 300 degrees, these being the colors of the inks to be used. It is known that violet light mixed with green light yields blue light; also that violet light added to red light yields magenta; and it has generally been accepted that similarly green light added to red makes yellow. The principle of the three-color process consists in taking the image through violet, green and red filters, and printing the impressions with inks of hues diametrically opposite to these colors in the circle. Now, recent researches have shown that while it is true that the stronger and purer are the violet and green, the deeper is the blue produced by the combination, also the stronger the violet and red the deeper is the resulting magenta; nevertheless when the green and red are similarly strengthened the resulting yellow is really paler, until a point is reached where, with very pure colors, white light is yielded and not yellow at all. Yellow, therefore, is as much a primary color as violet, green and red, and a different color circle must be adopted. This requires to be divided into eight segments, with violet, green, yellow and red at angles of 0, 90, 180 and 270 degrees respectively, and between these are blue, citron, orange and magenta respectively, at 45, 135, 225 and 315 degrees. Since it is essential for the subtraction process of color printing that the inks should reflect two colors each, these latter four segments of the circle must be adopted for the ink hues; further, as it is also essential that the filter colors should be those diametrically opposite the inks, an entirely new set of filters must

Mr. Bawtree has worked out the necessary inks and filters to comply with these conditions, and several firms have taken up the new process; but it has not yet been sufficiently put into practice to enable its possibilities to be fully demonstrated. The original which is reproduced in "Penrose's Annual" was selected by a leading color printing firm as being the most difficult it would be possible to find. I think you will admit that the picture has some good qualities, whatever faults it may have. I have not had time to go more fully into this process, and I prefer to reserve final judgment on it until it is fully tried out, but the arguments for it seem convincing.

Any one who wants to study this question of three-color versus four-color can do so in Von Hubl's work on "Three-Color Photography."

(To be concluded in May issue.)

Lithographic Topics

By "SULLY"

"The writeup on Offset last month was fine," writes C. E. Marx, of Washington, D. C. "Give more dope on the Aquatone and the class of work it can do."

It is always a pleasure to get such letters, as it evidences the interest that is being shown in this new department of The Inland Printer. For the benefit of Mr. Marx and our other readers I will endeavor to give a full description of this new process in the May issue of this publication.

Without question it is the most wonderful lithographic printing in the world today. It is actually photo-gelatin printing by offset lithography and, with its 400-line halftone screen reproductions in black and white, it is little short of marvelous. It is too early to say this method can or will be adopted for straight commercial offset lithography — and I mean that in the broad sense — for long runs, etc., but, here's hoping that it will be accomplished.

Last summer I had the pleasure of visiting Carl H. Hillers in the plant of the American Carton Company, at Stockton, California, where he was the manufacturing superintendent. At that time he had been giving a great deal of attention to the perfecting of "dry lithography" on the offset press, and had met with some remarkable successes. He showed me some plates with sixteen subjects up, with rather wide margins of white space — sometimes three and four inches — and the results were fine. He has promised to write me an article on the subject of "dry lithography" for this department.

In a letter received from him last month he tells me he has just recently taken over the management of the Development, Research and Service Bureau for the California Ink Company, at West Berkeley, and will devote his entire attention to this work. In another column of this issue will be found an item bearing on the inks that have been perfected by the California Ink Company, under the guidance of Carl Hillers and a staff of chemists.

Murray C. Beebe, chief engineer of the Wadsworth Watch Case Company, of Dayton, Kentucky, writes me the following interesting letter:

I have been interested in the note in The Inland Printer for March concerning the Monogutta process, for the reason that I have been working on a similar process for some time. I am enclosing a proof which falls short of perfection, but yet I have great confidence that, under proper conditions, with fine grain and the right negative, ink, paper, etc., really good results can be secured. Most of the lithographers I talk to are so conservative that they are very sure it can not be done, and we have been battling with it with rather insufficient equipment.

I feel sure that all that is required is a serious effort, for, after all, other processes in use today have all required a considerable amount of effort to bring them to their present development.

I am enclosing a circular describing Nowok, which, as you will note, is being marketed through the Directoplate Corporation. We are the originators and present manufacturers of this solution. It has been introduced into fifteen or twenty plants and is giving a very creditable performance wherever they have taken the trouble to learn how to use it. The requirements are not anything more than any ordinary lithographer is capable of.

Pending the arrival of complete information from Leipsic, which I hope to be able to give to our readers in the very near future, I give herewith further translation from the Offset Buch- und Werbekunst:

One of the important features in the Monogutta process is the displacement of the regular line and screen halftone by a grain screen with an irregular and graded grain formation, which makes it possible to break the picture area into dots without the use of the halftone screen. The grain screen can be constructed so as to conform to the essential features of the illustration, the paper, the printing surface and other materials used.

In the Monogutta plate a close combination of the halftone with the light-sensitive plate is made possible by means of a colloid-chemical base. Thus the very necessary requirement has been met satisfactorily; in addition, the expensive and annoying key grain screen has been eliminated. Moreover, with this introduced colloid-chemical base it is possible to make halftone photographs with any ordinary camera, thereby saving intermediate printing.

The new Monogutta process adapts itself to all photographically coated surfaces, on glass, celluloid or paper; besides, it affords the possibility of making grain separation negatives or positives for either direct rotary printing or the offset method. It is still problematical just what value this new process possesses for the craft, yet from laboratory experiments it has been proved that a commercially produced Monogutta plate will have a greater uniformity and be of a better quality than an ordinary plate produced by the older methods. This is made possible by the grain formation and its variations in the light-sensitive coating.

It is because the grain on the Monogutta plate is deposited in an irregular dot formation that etchings can be laid deeper than would be possible in halftone etchings, and that this can be done without the least bit of fear of spoiling the plate. A plate made by this process for either the direct rotary lithographic press or the offset press produces a more effective picture, and the result will be all according to the grain base on the Monogutta plate.

Like all new processes, there must be, of a necessity, some modifications and improvements in the Monogutta plate before it will be universally adopted by the craft. The possibilities are there. It now remains for the inventor and experimenters to perfect the process, for, up to the present writing, it has only been possible to carry the work on piece-meal in the laboratory in Leipsic.

THE EL DORADO PURE GOLD LINE OF INKS

With a staff of eighteen trained chemists under the management of Carl H. Hillers, the California Ink Company has been developing, simplifying and cutting down its formulas for the manufacture of lithographic and type inks. A five-color group has been developed — yellow, red, dark blue, light blue, pink and a gold size — which will be known as the El Dorado Pure Gold Line. These colors have been tried out in four of the largest plants on the coast and in every instance they have been pronounced "excellent."

These quality colors have been made for three distinct uses: El Dorado "O" colors for offset presses; El Dorado "R" colors for direct rotary litho presses, and El Dorado "T" colors for type presses. All the colors have been thoroughly tested and proved until they have measured up to the following requirements:

They have strength of color, brilliancy, hue of color, ideal body and tack, distribution. They will not wear or grease, pile on plate, pile on blanket, take bronze when dry, emulsify.

It is stated that these inks are made from especially treated dry colors — producing a particle size that transfers and transmits one hundred per cent of color from the rubber offset blanket; that the varnishes, compounds and driers are so treated that they show the least destructive and swelling effects on the rubber offset blankets and the plates.

In addition to the development of the El Dorado line of inks, this company has secured the exclusive agency for a new rubber roller that has been very well received on the coast. A combination label sheet, printed on a Harris two-color offset press equipped with El Dorado rollers and printed with El Dorado inks, bears out all the claims made by the company for these two products.

Carl Hillers was for three years with the Schmidt Lithograph Company; twenty years with Louis Rousch Company; and for the past six years superintendent of the American Carton Company, at Stockton, California. This experience in both the lithographing and printing industry has been of inestimable value to him in developing and formulating the inks that are being marketed by the California Ink Company.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Tin as Packing on Platen Press

A Minnesota printer asks if tin would be good packing for halftone printing on platen presses.

Answer.—If obtainable in a flat sheet, tin answers very well. The tin lays on the platen under several sheets of thin card until makeready is completed, when it may be placed just below the drawsheet of oiled manila and a sheet or two of S. and S. C., one of which has overlay patches on it.

Mechanical Chalk Relief Overlays

A New York reader requests information regarding the mechanical chalk relief overlay; also books on presswork, especially treating of makeready on rotary presses.

Answer.—List of dealers selling mechanical chalk relief overlays was furnished. Any one of these will supply complete instructions. Books on presswork may be obtained from The Inland Printer Company.

Paneling and Perforating

A Montana printer asks best way to panel cards, four up, each panel $3\frac{1}{4}$ by $4\frac{1}{2}$, in a large job on a platen press; also where he may secure steel cutting or perforating rule.

Answer.—You can use brass or zinc plates or even old halftones to smash the panels, preferably mounted on metal base. On the platen use automatic felt blanket. Steel cutting and perforating rule is sold by the typefounders.

Faulty Inking on Old Platen Press

A Nebraska printer submits print of linotype form which is hazy in spots, and asks the cause of the imperfect inking.

Answer.—The rollers are not in close enough contact with the form, which also needs underlays in spots. Renew the roller saddle springs on this old press, glue strips of sandpaper on the roller tracks, have pins put on the roller cores to engage in slots in roller trucks, and underlay form with a sheet or two of manila tagboard, and the old press will print for a long while to come.

Register on Three-Color Label

A Missouri printer submits a three-color label on litho label (coated one side) paper, and asks whether he is likely to have trouble with register in printing as many labels to the impression as a 25 by 38 sheet will take on a cylinder press in a pressroom where temperature and humidity are not controlled to any considerable extent.

Answer.—While attended with difficulty, this sort of work under the same conditions is daily attempted in many plants. There is bound to be a waste of time and material, but with vigilance the job may be printed in fairly good register (good enough to get by with). It is more easily done if the job may be halted when a damp spell of weather is encountered and resumed when the atmosphere returns to normal. Patent metal bases are helpful in diminishing register trouble.

Makeready of Vignette Halftones

A Pennsylvania printer asks for special instructions on makeready of vignette halftones.

Answer.—The subject is covered concisely in The Inland Printer for August, 1924, beginning with last paragraph, second column, page 733.

Patent Overlays

An Ohio printer requests information about patent overlays. Answer.—Out of a number of good patent overlays the mechanical chalk relief overlay has found most favor because of its effectiveness and easy manipulation.

Causes and Remedies for "Static"

An English printer asks for information regarding static electricity, its cause and effect in the printing of paper, and grades of paper mostly affected; also, American remedies applied successfully.

Answer .- For an exhaustive description of static we suggest a perusal of standard books on electricity. The manifestations of static in paper so familiar to the pressman are due to the law that positive and negative charges seek each other, and this causes like charges to repulse and unlike charges to attract each other, with the result that these efforts affect the paper in which the charges are present. While static is found in all printing papers, it is oftenest found in highly calendered coated and sized stock. The calendering friction with the heat present charges the paper, and if it is insulated in oiled wrappings and shipped the charges will be present when the case is opened. Bringing cold paper into a hot pressroom is favorable to static. The principal difficulties caused by static are decreased production and offset. The great losses caused by static with the introduction of fast presses spurred inventors to devise a remedy. Various concoctions were applied to the drawsheet, flysticks, etc., such as magnesia, glycerin, etc. Static is more common in dry, cold winter days than during the humid spells of summer, and this suggested humidity as a preventive of static. So various humidifying appliances were introduced to the trade. Then came the perforated pipe across the cylinder which sprayed dry steam on the sheet, and the use of metallic tinsel and grounded wire to conduct static from the sheet. About 1905 the now omnipresent gas burner came into use and later the safer and more healthful electric sheet heater. All these devices have merit, and the dry steam, gas and electric sheet heaters not only help to dissipate static but hasten the setting and drying of the ink and the seasoning of the paper if further operations are to follow. Most up-to-date American pressrooms have one of these sorts of heaters on the presses. The most successful device to dissipate static is the electric neutralizer, which, for the most part, is a transformer using current from an alternating current lighting system. The alternating is transformed to a high voltage current which, through a wire, neutralizes the static in the paper, which selects and is neutralized by the charge of opposite polarity. Those pressrooms which show the greatest possible production are equipped with neutralizers, sheet heaters and also paper seasoning or curing machines. Nothing is spared in the effort to keep the presses going when makeready is done.

Printing on Glassine Parchmyn Paper

An Indiana printer who has had trouble printing on glassine parchmyn wrapping paper caused by ink requiring days to dry and sticking the sheets together, states that he has ordered special inks from the inkmaker and will appreciate information as to how to print on this stock.

Answer.— Make ready with a strong impression as for printing on high-grade linen bond paper, and then add an additional sheet of thin hard cardboard to the packing for printing on glassine paper. As the drying of the ink can be by oxidation only on the surface of the paper, the sheets should not be piled high but laid in shallow racks, which may be made of laths, after printing.

Packing and Ink for Newspaper Press

A Texas printer asks what is the best packing and ink for newspaper cylinder press when printing forms containing halftones on hard-surface book paper.

Answer.— If by hard-surface book you mean M. F. book paper and the plates are newspaper cuts, a good grade of book ink will answer. If you mean halftones of finer screen and S. and S. C. or coated book, then halftone ink is better. The best procedure is to send proofs of plates and samples of paper to a leading inkmaker, giving him your pressroom temperature and the name of your press and its speed. Thus you put the problem squarely up to one who has had a world of experience and will cheerfully assume the responsibility. As for packing, you can use either pressboard or a blanket next to the cylinder, or you can use oiled manila drawsheets only for permanent packing instead of pressboard or blanket. For newspaper work the blanket probably would answer best unless the forms contain all new material.

Streaky Inking of Newspaper

A West Virginia printer submits copies of a newspaper printed on a new flat-bed rotary press which show streaky inking, and asks how to overcome the trouble.

Answer.—This type of press has the same inking system in general as the flat-bed cylinder press. First, see that fountain is clean and segments at the ends securely bolted down. Half fill the fountain with ink. Beginning at the center, gradually tighten the fountain screws to the right and to the left alternately until a fairly uniform thin film of ink shows on the steel fountain roller, which should be turned by an assistant while the pressman is getting color. Next, tighten the screws slightly opposite gutters or margins in and at the sides of the form, and the screws next to these screws opposite margins, as the sidewise throw of the vibrator rollers must be considered. After this setting of the fountain, place the composition ductor roller in place and adjust it so that it has proper bearing on steel fountain roller and on ink plate. The fountain pawl should be set for medium throw on the fountain ratchet to allow for easy adjustment during run. The ink supply is again regulated with an eye to the ink film on the ductor roller, for after all it is the ink which the ductor roller takes from the steel fountain roller and lays on the ink plate that is the ink feed and not the film on the steel fountain roller, as some seem to think. The form rollers and distributors are set against ink plate to show a streak throughout their length of from one-sixth to one-quarter inch wide, and rollers against steel vibrators are set accordingly. After the press runs a while at speed the throw of the pawl on ratchet may need adjustment.

Halftone Printing on Platen Presses

A Colorado printer submits print of halftone done on platen press, and asks how to better the result. He also inquires about gutta-percha overlay.

Answer.—The print is broken in spots, and this may be corrected with patches of tissue. What you need most are two good vibrators on your form rollers and a special halftone ink for platen press. We would not advise you to use the guttapercha overlay on platen presses, when the chalk or the zinc is so much better. The chalk overlay outfit is easy to use and is not costly today.

Imitation Typewritten Letters

An Idaho printer asks for information on the best way to print imitation typewriter letters.

Answer.—The best way is to get from the manufacturers of typewriter ribbons, carbon papers, etc., a piece of the same fabric used to make the ribbon of the typewriter you wish to match, or if this is not convenient, a piece of silk of the same texture or "screen." You can get ink to match from the printing-ink maker. You can mix colored inks yourself with mixing white as base. The piece of fabric may be placed over the form and run down under the surrounding furniture and secured by the lockup. The fabric should be fairly taut over the form. This is the better way. The other way is to hem the fabric and stretch it tautly from gripper to gripper.

Heavy Edges on High-Lights

A Georgia printer submits prints of halftone forms very neatly printed except that the edges are worn and heavy on the high-lights. He asks whether the dirty edges are caused by faulty plates, makeready or the press.

Answer.—The dirty edges are caused by failure to relieve the pressure on the edges of the high-lights in makeready. These edges require careful treatment similar to that given to vignette edges in makeready: The pressure must be regulated so as to taper away gradually toward the edge. To test whether this has been done, before starting the run print on a sheet of news fed to guides on top of a sheet of the paper to be printed in the job. If the edges of the high-lights show clean on the newspaper the makeready is sufficient; if the edges show dirty there is too much pressure on the light edges.

Slur and Weak Impression on a Rotary

A Connecticut printer asks how to get rid of slur and weak impression on a flat-bed rotary newspaper press.

Answer.— First, examine the parts which have an influence for wear, especially the cylinder bearings and bed bearers. Second, caliper the bed bearers with a micrometer or type-high gage throughout their length. Both bearers should be .918 inch high from end to end. Third, caliper the packing on both cylinders with a micrometer. The packing on each cylinder should not be more than .004 inch above the cylinder bearers by the straight-edge. With the bed bearers at .918 and the cylinders each packed .004 above the cylinder bearers you should be able to print a type-high form without slur or weak impression, unless there is a very considerable wear in those parts of the press which influence the impression. While not probable, it is possible some parts of the form are not .918 inch high, so apply the micrometer to suspected units of the form. If the form is .918 you may find a makeshift remedy in adding a sheet or two to both cylinders and bed, but you must raise the form just as much as you raise the packing, otherwise the enlarged cylinder would travel faster than the form. Thus, if you add two sheets to packing .004 above bearers you should underlay the form with two sheets. This is to keep the surfaces of the form and packing traveling at the same speed. If the press continues to slur it needs inspection by a machinist or erector, or pressman of equivalent experience.

25

en

orwo

nk

ta-

nc

nd

to

ers

ne

to

ne

it-

ng

he

nd

er

ne

re

y.

0

d

st

n

r

W

Some Practical Hints on Presswork

Part XXIV.—By Eugene St. John



long been the favorite printing surface because its highly polished plane surface readily takes a favorable impression from all sorts of form materials, type, linotype, monotype, zinc line or halftone plates and metzograph plates, wood engravings, electrotypes and nickeltypes. While glossy

coated book papers like No. 1 enameled book are the most versatile printing surfaces with the greatest range of adaptability for letterpress printing, these papers still require special inks for various sorts of work. For the fine definition and contrast of color which is peculiar to letterpress as distinguished from the blendings and shadows of offset and rotagravure, that ink is best which is quickly bound to the surface of the paper with minimum penetration of the vehicle into the paper. Such an ink for coated paper is the type of halftone ink always preferred for the finest work. Pressmen describe it as a halftone ink which seems to set and dry upon the surface of the sheet. Here as elsewhere the struggle between quality and quantity occurs. The superfine halftone ink may not be shot through folders and paper-cutting machines without drying at least overnight and often not before the second day, and it is therefore practically barred from use on work which must be hurried. For fast work an entirely different type of halftone ink is needed, but quality must be sacrified for speed. This ink is the kind most used. It comes in various grades, which range in price in accordance with the cost of the blue toner.

The dense, stiff ink always gives the sharpest print, but the danger of picking and offset limits the viscosity of the ink. It should be plain that no one can compete in quality of printing with the proofer, because he may use his ink very stiff, since he may peel the sheet from the plate by hand. Such troubles as difficult stripping, offset and picking do not worry him. In the pressroom of the average printing plant where production must needs be uppermost, the constant effort is to maintain a happy mean, to get the work out promptly and still not slight it, and for this reason presswork in many plants has become a sort of compromise.

The inkmaker has been influenced also, and in the case of a halftone ink he has been forced to compromise between quality and ease of working. Every printer would prefer the best looking halftone ink, like the one the proofer uses, but it is much more important to the majority of printers that the inkmaker supply a halftone ink that will not offset or pick and may be rushed through the bindery. Too much emphasis can not be placed on the importance of the advice of the inkmaker. Send him sample of paper to be used, with proofs, and state what press is to be used, pressroom temperature, how soon the job must be dry and delivered, and any other necessary information. Then the inkmaker can supply a superfine halftone ink if quality and reasonable delivery is the requirement or a compromise halftone ink if quality must be sacrificed for speed.

As previously pointed out, there is a halftone ink for fine screen plates, and another for solid plates, one for the cylinder press, another for the platen press, and these are all modified for reasonable speed and for rush work.

In recent years modifications of the original coated book in the form of dull-coated and semidull-coated have been introduced. These newer papers have a surface better suited to type than the original coated paper, but they require more care in makeready for plates and special halftone inks. The dull-coated papers are not calendered (polished) and the semi-dull-coated papers, while calendered, have a coating different from the coating of the original coated paper as typified by No. 1 enameled book. The dull and semidull coated papers require halftone plates less fine in screen than enameled book does, and they also require plates more deeply etched. Needless to say, a different halftone ink is required for dull and semidull coated, which are surfaces not so favorable to plate printing as enameled book. Those printers who are still using presses not equipped with print-side-up extension delivery need a still different halftone ink to overcome this handicap.

Among high-grade halftone inks the one generally esteemed the best is one that will cover a given form with shortest throw of pawl on fountain ratchet and permit the press to run longest without a stop to wash the plates; or in other words, that ink is preferred which goes the farthest and works most clean. While there can be no doubt of the superiority of an ink which works so clean that the press may print steadily a half day without washing the form, the number of teeth taken in the throw of the pawl is not proof of superior coverage, as many suppose, because some inks bulk more than others. The only test of coverage is how many impressions to the pound of ink may be printed. In comparing halftone inks of the same class, assuming all are of same color strength and covering ability, that they set and dry equally well and stand forwarding to the bindery in the same time, and that all are priced alike, the deciding points of superiority would be clean working and uniform quality. A printer can not well tie up to an ink which varies considerably in different lots, and all the advantages of other good qualities are nullified if the press must be stopped every hour, as sometimes happens, to wash the plates of a large form.

Some inkmakers will not use oil-soluble coal-tar dyes in halftone inks - excepting two-tone inks - and others have experimented quite freely with these dyes. The pressman has learned that the halftone ink made without coal-tar oil-soluble dyes is the more stable and less likely to cause unexpected trouble. Absolute confidence in a halftone ink is an invaluable asset for an inkmaker, because halftone inks are used in great volume and command a good price. Besides coated book, halftone ink may advantageously be used on coated cardboard, bristol board and practically all sulphite writings such as flat writing, bond and ledger within certain limitations. halftone ink may be freely used on the papers named, but a transparent colored halftone ink could not be expected to substitute for bond or cover opaque inks on colored paper. A highgrade halftone ink works nicely on S. and S. C., S. and C. and M. F. book, but it is better replaced by a cheaper ink if the forms do not contain halftone plates. Halftone ink works admirably on papers with a surface which tends to fluff, such as eggshell, antique and English finish book. It will pay any printer to study his inks in regard to their suitability to paper and cut down the variety of inks to the minimum requirement. Then he may contract for his year's supply of ink as he does for his year's supply of paper at the lowest possible price, to be taken in instalments of agreed size. Paper is cheaper by the case than by the ream, and cheaper by the ton than by the case, and a small printer who would not think of buying a ton of bond paper is probably buying it by cases fast enough to enable him to get the ton price by arranging to take a ton in case instalments within a specified time. Ink may be bought under a similar arrangement.

Copyright, 1925, by The Inland Printer Company.

Editing Copy, Not Proofs

By WILL J. ROHR



O BE SOLD at public auction, to the highest bidder, either as a going concern or piecemeal," thus reads a card put out by auctioneers. As the concern to which the card referred had been one of the most successful, it aroused my curiosity. In fact, it aroused my pity. It was a pity that quite such a complete aggregation of

printing apparatus should be torn asunder and broadcasted piecemeal, as it were. In an interview with one of the men who had been a long time with the concern in question, I asked him pointblank what in his opinion was the undoing of this successful business.

'I do not mind telling you," he replied, "but I must insist that you do not use my name if you chance to speak of this concern.

"The defunct concern had a number of salesmen. They were for the most part high school or university graduates. Each and every one of them knew what he was selling, and sold it. They sold it so well that when we closed our doors we had more work in the plant than we could turn out on time. And there came the rub.

"By way of illustration: One of the salesmen came into the office and announced that he had landed the work of the university. There was a great deal of handshaking. The copy came and without being gone over, excepting as to marking the indentations, headings and style, it was turned over to the composition department. The composition department, running true to its regular form, handed it to the linotype men and monotypers.

"'What shall I do with this?' queried one of the operators, as he called the foreman's attention to a mere matter of spelling.

"'Spell it according to the dictionary,' was the reply.

"The operator had a Webster's Unabridged, and he used it. "'What am I going to do with this?' queried another operator, who noted that there was an entire absence of punctuation marks in the copy he was handling.

"' Punctuate to make sense,' replied the foreman.

"'In this article the writer does not differentiate between the two words "effect" and "affect," complained another

"'All the way through this article the word "dormitory" is spelled "dormatory." And you know that is wrong. Here we have "consequense," "seen" for "scene"; "paralel" for "parallel"; "McMickan" for "McMicken," complained another operator.

"'Do the best you can,' replied the foreman, as he looked over the stack of copy and wondered how long before the machines would be released to tackle another rush job.

"The proofs came back and they were rich to look at. It appeared that no one had had time to read the copy, but now the professors must read the proofs and rewrite. Wherever the monotyper or the linotyper had inserted commas, or other punctuation marks, he had inserted them wrong. One professor preferred open punctuation, another closed.

To sum up this particular phase, the alterations amounted to almost one-sixth the cost of the original composition.

"And then the revised proofs were sent out to be gone over by another reader. This second college man preferred open punctuation, and another resetting was had.

"The original price was near the \$800 figure, and the alterations from original copy amounted to some \$240. This was refused, and in the end a settlement was made which called for about twenty per cent of this charge.

"Another case that I recall was where the typewriter which was used to produce the copy, did not have small capitals, italics and bold-face. The author informed the salesman that wherever he had underscored the matter it was to go in italics.

"The copy was sent to the composing room, with those written instructions. Quite plain. Follow them. This was

"The copy had a great many underscored words, some in capitals and some in lower-case. Those in capitals were set in capital italics, and those in lower-case underscored were set in lower-case italics.

"The proofs came back, and the italic capitals were marked italic lower-case, while the lower-case italics remained as they were.

"Unfortunately for the office, the cutting down of the capital letters in the middle of paragraphs necessitated the resetting of a great deal of the matter. When the time sheets were brought in to show the reason for the additional charges, to compare the selling price and the price bid, it was argued that the printer should have made certain what was wanted, prior to placing the manuscript in type.

"The written instructions were referred to, and finally there was a compromise. No money was made on the job,

while overhead was inevitable.

"The concern which went under the hammer should have been successful. It paid the prevailing wages and all its employees did their level best. The fault rested entirely upon the men who sold the printing and upon the men who are in the so-called white-collar division."

Some years ago I held a very good position that had to do with operating a linotype. In the course of my employment I handled the manuscript for an annual of a university. As it passed through my hands I made notes on the absence of punctuation marks, on incorrect spelling and on poor grammatical construction. In sheer desperation I resigned, wrote an article and was called upon the "carpet." But as I was no longer employed there, the firm stated that I was no longer with them, and that they were sorry publicity had been given to the matter. The president of the university explained the matter by saying that the professors and students were too busy and could not give their writings the careful attention they should have. Can you imagine a professor or college president leaving his English at the university and making a speech without the characteristics marking the educated man?

What is needed today is not more printing salesmen, but salesmen who will sell printing and, before the copy is turned into the composition department, see that it is what it is intended for. There will be much more printing if the cost can be kept down, and the best way to keep the cost down is to edit the copy before it is placed in type.

HONESTY OF PURPOSE

The salt of the earth in this period of the world's history are those rare folk who think right and act straight. The twists and turns and ramifications of business make it increasingly difficult to keep away from the inclination to retaliate with shrewdness and trickery. Avoid these bypaths and keep on the broad highway of honesty of purpose, and you will become one of the earth's bright jewels.

5

n



By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company,
632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Opposing Farm News Departments

Rather surprising is the suggestion, coming from agricultural sources, that newspapers are making a mistake in presenting their farm news and comment on pages or departments separate from the usual news and feature pages of the paper. But isn't it the truth?

Farmers and agriculturists do not wish to be classed by themselves or segregated to make it appear they are of less importance than the business men in other lines whose affairs are treated in big headlines on front or other pages. That is the reason for the suggestion, and we note that a great many papers—especially community newspapers—have already come to this conclusion and are presenting their news of farm organizations, farm activities, meetings, plowing matches, school affairs and rural churches under headings of such prominence as the nature of the news deserves, and on pages that are not set apart for strictly rural news. Perhaps enough of that news is contained in the correspondence from neighborhoods. It is argued that farmers will pass over the farm news page and read almost anything else in the paper, unless the news is set out in proper headings and given the importance of other news.

One of the first things that called attention to this fact was the receipt by a publisher of an advertisement for some farm stock, to be run as a local reader. "Please do not print this in the farms news department," he wrote. "I want it where it will be read." Thereupon that publisher began studying the matter from a new angle, with a view to ascertaining the views of his farm readers on the subject. His conclusions were wholly as stated, that farm news, or news of the agricultural community, should be treated as any other business news or stories, and not classed as a department for farmers only.

Just What Makes Popularity?

A newspaper publisher and printer in a western state was recently honored on the fiftieth anniversary of his career as such by a large gathering of the business men of his city at a big dinner. At this dinner several speakers referred in serious as well as humorous vein to the long career of this publisher, and showered upon him encomiums that greatly touched him. Their testimony was wholly charitable and quite complimentary of the man who had given more than an average business life to one occupation — and had come to that stage with the friendliness and good will of all. This is a unique affair, we think, as we have not many times had anything like it to report — that bouquets should thus be bestowed upon a newspaper man while he is living!

And what do you think the burden of their song of praise for this man was? It was that he had greatly benefited the community in what he did not print in his newspaper! Preachers, business men, lawyers and others besides colleagues in the newspaper game, were among the speakers. They all testified to his fine character, his genial disposition and his helpfulness in church and community affairs. But they agreed that in suppressing much of the bad news, damaging information and degrading things that occur in every community, he had really done most for the good of all. "His newspaper comes to my house and is read by my twelve and fourteen year old children," a minister stated. "And in the years he has been at the head of the paper we have never had to hide it or warn our children about reading it."

Really, this publisher had done much to correct some bad feelings in the community; was so charitable and kind that no raw details of crime were dished up as relishes for his readers; had taken the part of good people and good society, and had brought harmony in commercial affairs to a large extent. He was chosen as head of his Chamber of Commerce, later head of the golf and county club, was called upon to preside at banquets and luncheons, and to represent the community spirit in many ways.

But he was somewhat surprised when he was credited with suppressing such news as would make the average small daily sought for and most interesting to the "rabble," if such a term may be used correctly. He had thought his paper was presenting to the limit of the community's needs the entire news of affairs, regardless of the effect or bearing upon individuals. Indeed, we happen to know he was not long ago threatened with a suit for damages on a charge of libel for publishing the "alleged" charges against an ex-county official accused of a statutory offense. His newspaper instinct has usually dictated that the newspaper shall present to the public as news that which the public demands as news. But unwittingly his own personality, his charity and feeling for the good of humanity impressed his news editors so that they tempered the news to shield the young and thoughtless, to protect old age and the tender feelings of parents to the extent that on this occasion some of the greatest compliments paid him were on that fact.

Is this a gage of sentiment of the better community spirit, and an indication of the course others should take? We who talk of business more than anything else, and of making the paper pay, may pause to ponder.

Advertising Rate Cards Discounted

The Southern California Editorial Association, which is now reorganized on the paid field manager basis, is first of all planning a systematic arrangement and use of advertising rate cards for its members. A sample card is sent to this department. It was designed with the assistance of an expert in the Los Angeles office of Lord & Thomas, and is supposed to embody all the data advertising agencies would like to have on file. Rates quoted are based on both the agate line and inch measure for agency use, and for local use the smaller papers quote only the inch rate.

And this reminds us of the discovery that many agencies, if not a majority of them, are now disregarding rate cards altogether and are using a monthly publication, issued in Chicago and New York, which contains all the details of rates and circulation for all daily newspapers of the country. The newspapers pay for listing and the agencies pay for the books, which are more convenient for desk use and checking than rate cards scattered through many filing cases. This further increases the handicap under which the thousands of smaller papers are suffering in the matter of national advertising, and makes it imperative that they find some plan to offset it. They must stick to their rate cards, but they may use these rate cards in connection with requests from their local dealers for some of the national advertising in their local fields. Local dealers who are the goal of the national advertiser must either move the goods out to the ultimate consumer or stand the loss. The national advertiser who expects to continue in business should be alive first to the interests of these final distributors of their product. But one direct and final appeal to the consumer that is practical from every standpoint is available at all times, the local daily and weekly newspaper that commands the entire confidence and loyalty of the people living in the territory which it serves.

Observations

Offers of too much free plate stuff are making newspapers "back up" on a sort of propaganda that looks suspicious, to say the least. Plate houses are not to be criticized, perhaps, for selling their service and their wares. But where the plate matter is known to be prepared by expensive writers, and the plates are paid for at regular rates, with additional cost for distribution and all that, newspapers naturally try to calculate how much all that effort is actually worth unless the plates are inserted and printed in the forms of the newspapers. We find the winter resort beach boomers getting by with their clever pictures; dairy concerns, whose name and butter will be worth more because of publicity, getting by with their propaganda; poultry and other feed manufacturers working their noddles for the free stuff; and dozens of other excuses for plates that are offered "charges prepaid" if the publisher will use them. Even big mail-order houses are joining the bunco game. Now some government stuff is coming, and many publishers are looking at it suspiciously and refusing to handle it at all because they have been caught on other propaganda that looked as innocent as a dove. The safe way is to make it well understood that no free plates are to be shipped to you under any circumstances without special authority from your office, under penalty of refusal to return them or failure to account for them.

Propositions are reported as reaching the newspapers with more frequency than ever before from advertising agencies and others, proposing an advertising contract and a "divvy' in the pay by the local dealer and the company, but with the agency taking its commission from both ends. We can't blame the agency if it can get across with that sort of thing, but we hardly can agree that it is good business for the newspaper to make such a contract. If the newspaper is to do the advertising, keep the account, make the collection from the local dealer and take the responsibility of handling the local end of the deal, why should the agency have fifteen per cent for that? We believe in most cases the agency charges the advertiser a service fee of about fifteen per cent for preparing copy, handling plates and other details, and then checking and settling accounts. That should be sufficient to cover that part of the deal up to the local dealer, but after that point the newspaper is performing the same service and is taking the chances on payment at the local end - which chances are not always negligible. If the agency insists on this sort of a deal, why shouldn't it assume the responsibility of collecting from the

local dealer and guaranteeing the newspaper account? It is apparent that newspaper publishers should study all such problems in their business and reason them out from the same standpoint. The only way to do that is to have them discussed, and such is the object of this paragraph.

Dates for the National Editorial Association convention at Richmond, Virginia, have been changed to June 1, 2 and 3, with the two weeks' tour of the state and historical places following. At a recent conference with officials of the Virginia Press Association this plan was agreed upon, and Secretary Hotaling at St. Paul is now listing those who will attend as their fees are sent in. The dates are rather hard on those who have children interested in the closing days of school and graduation exercises, but for those without such ties the earlier date may be more pleasant in that southern clime.

Check up the claims of national magazines regarding their "local" circulation in your community. They are using figures that sell thousands of dollars' worth of space that the newspapers should have on their own claims in the local field. Are counter copies of magazines sold to transients to be allowed to offset your loyal and prompt paying, steady subscribers? Are magazines read by half as many persons for each copy as the newspapers are? Is advertising in magazines producing actual results in local communities to entitle them to compare with the gilt-edged local paid circulation of newspapers? Publishers, wake up to this suggestion. You are being outsold in your own field.

Three separate newspaper organizations in Pennsylvania have recently combined into one big organization. At a joint session held at Harrisburg in February, the Pennsylvania Associated Dailies, the Pennsylvania Weekly Newspaper Association and the Pennsylvania State Editorial Association decided to consolidate under the name of the Pennsylvania Newspaper Publishers' Association. A committee was appointed to work out details of the new organization, to name an executive committee and to secure the services of a paid secretary, with headquarters at Harrisburg. Such a move is the most important ever started by Pennsylvania newspapers, and it will result in more power and prestige for the newspapers of every class in that state.

Our attention has been called to several recent addresses made by capable and prominent persons, broadcasting a story and the sentiment of the community newspaper as it serves the people. Two such addresses were broadcasted from Station WHA, University of Wisconsin, at Madison, in January. One was by T. O. Stone, editor of the Sun Prairie (Wis.) Countryman, and the other was by W. A. Sumner, assistant professor of agricultural journalism at Madison. Another address was by O. O. Buck, field manager of the Nebraska Press Association, broadcasted from the powerful radio station at Hastings, Nebraska. Perhaps there have been others. But isn't it a fine arrangement, and worth while? Everybody else is doing it. Why shouldn't people be interested in a talk on newspapers from an inside standpoint?

Long acquaintance with the best things enables one to discern quickly what is fine from what is common.—Ruskin. No other means of instruction that is available at small cost is so valuable to typographers of every degree as the reproductions of good printing that appear in The Inland Printer month by month, accompanied by able critiques. These reproductions have raised the standard of typography in thousands of printing offices. As the quality of printing improves, the demand for it increases.—Henry L. Bullen.

0

ir

le e

r

25 n

e

ia nt)-1d er ·k h

r-11 y

es

es a-

nt er (a a. ly

to n.

0.

ER 0 ds

Review of Newspapers and Advertisements

By J. L. FRAZIER

Westport Standard, Westport, Connecticut. - Exceptionally well printed and filled with well arranged, effectively displayed and neat-looking advertise-ments, your special Christmas edition is one you should feel proud of.

MIAMI UNION PUBLISHING COMPANY, Troy, Ohio.—The review and outlook page of the second section of your January 2 issue is well arranged and interesting in appearance. Although just a little too pale, the print is nevertheless quite satisfactory.

STATE TRAINING SCHOOL, Chehalis, Washington.—The New Leaf is excellent all through, but the best feature is the cover, featured by an interesting illustration printed in colors from hand-cut linoleum or wood blocks. These are invariably in keeping with the month's feature event and are printed in

E. B. SMITH, Columbia, Missouri.—We have before commented upon the excellence of the state university paper, The Missourian. While not perfect typographically, it is decidedly high grade, just as the publication of a department of journalism should be. The first page is unusually good. It is interesting as a result of a large number of good headings, and more attractive than the general run of initial pages, largely because the heads are set in light-face type, Bodoni. You demonstrate that the first page of a newspaper may be interesting without being black and gaudy. The advertisements are very satisfactory, and it gratifies us to find the ads. pyramided and one style of type used for the display practically throughout. In fact, we have no practical suggestion for any needed improvement.

**Poor County Advocate, Sturgeon Bay, Wisconsin,—The first page of your properties. Door County Advocate, Sturgeon Bay, Wisconsin.-The first page of your

Door County Advocate, Sturgeon Bay, Wisconsin.—The first page of your January 9 issue, herewith reproduced, is mighty fine. We consider that you have done exceptionally well in the pattern of the heads, considering the necessity of placing the two-column head in columns four and five. The only thing we feel like criticizing is the fact that there is quite generally too little space between the lines of the headings. The third deck of the top headings seems a little too large, but the effect of this would be minimized if there were more space between the lines. The editorial page is a dandy and we also compliment you on the very satisfactory manner in which advertisements are placed throughout the paper, being pyramided on most pages, while on the others there are not so many advertisements as to make the pyramid seem absolutely required. Printing is excellent, and the advertisements are well arranged and displayed. We should, of course, like to see finer type faces used, which you state is out of the question at this time. One thing you can do any time is use plain rules for borders; they are better than any decorative unit borders you can possibly find. you can possibly find.

JOE R. SHEEN, Emporia, Kansas.—The advertisements of the Palace Clothing Company and F. R. Smith & Co. in reverse lettering are unusual, for a



Hand-cut linoleum or wood-block illustration cuts are popular in school publications and exceptionally fine work along this line is frequently being done. The original of this cover of the paper of the State Training School, Chehalis, Washington, is printed in black, blue and orange on india tint stock and is an especially good example of its kind.

harmonious and pleasing colors. The text matter is set in a readable size of one of the most legible faces, Century. The cover of one issue is reproduced

herewith.

Flora Journal-Record, Flora, Illinois.—The print is fairly good, although somewhat uneven on your special Christmas edition. On the whole, the advertisements are the best features. Except in some cases where inharmonious types are used, such as the bold Adstyle roman and the block letter, the ads. are quite satisfactory. They are well arranged so far as display is concerned, but the lack of order and system indicated by the manner in which they are scattered over the page is displeasing. It also minimizes the effect of the amount of reading matter. If you would arrange the advertisements according to the pyramid a great improvement in the appearance of your paper would be noticed immediately. Pyramiding involves grouping the advertisements in the lower right-hand corner of the pages; reading matter and advertisements should be massed for the best effect.

G. W. Henson V. Parsons. Kanasa.—As such publications on the Association.

should be massed for the best effect.

G. W. Henson, Parsons, Kansas,—As such publications go, the Association News is a very satisfactory employees' paper. The colors on the cover of the January issue are quite too pale for good results, and their glaring effect upon the eye is disagreeable here by artificial light. Possibly, however, you always have sunshine along the line of the M. K. and T. Colors of stronger value or tone, such as those on the December issue, would be better as a rule. In a paper of this character, where the advertisements are small and there are few of them on a page, you should consistently use plain rules for border. The display lines of nearly all the advertisements are set in caps. of Cheltenham Bold Condensed, whereas upper and lower case of the regular shape would be much better. While we would not expect book margins on an employees' paper, still we believe you will agree that those in this paper are too small to look at still we believe you will agree that those in this paper are too small to look at all well. However, the paper compares favorably with others of like character

THE RELEGY NAY, WIS. PHIDAY, JANK MAY D. 1925. SE HUMBER CASES IN COUNTY MAY DESCRIPTION OF THE PROPERTY OF T VOLUME DOOR COUNTY ADVOCATE NUMBER 43

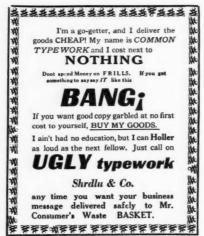
n exceptionally well arranged page with a problem in the two-column head. rom the *Door County Advocate*, Sturgeon Bay, Wisconsin, one of the finest papers received during the current month.

small-city paper at least. The simplicity of making the plates will be appreciated by all our readers, and especially by those who have stereotyping equipment. The lettering was drawn on a flat cast and then routed out with a Miller attachment. Of course such advertisements are not good looking, and they detract rather than add to the appearance of the paper, yet the effectiveness of reverse plates, especially where the lettering is large, must be conceded. Your ingenuity in making these is decidedly worth mentioning. Penticton Herald, Penticton, British Columbia.—The first page of your December 18 issue has too many display features, largely as a result of featuring the three items in double-column measure. The headings are very good, however, and the appearance of the page is helped materially by clean presswork. In comparison with the average, the advertisements are good, although there is a tendency toward crowding and the use of too many display features. One or two display lines in an ordinary advertisement are sufficient; the fewer the display lines the more effectively they can be brought out, which means they will attract and hold the attention of readers more effectively. Too much display is like no display, the advantage of contrast is lost; to read an advertisement with many lines clamoring for attention is like trying to comprehend what many persons talking at the same time are trying to say.

Fennimore Times, Fennimore, Wisconsin.—Good presswork is the outstanding feature of the several copies you recently sent us. The first page makeup is interesting in appearance and usually well balanced. However, the large heads of two hand-set lines seem blunt and suggest the need of a deck or two in smaller type, so the drop from the larger head-letter type to the small body type would be less abrupt. We find these subdecks in some of the heads at the top of the page, but not in those in which the main lines are set in Cheltenham Bold italic. While the advertisements are simple and well arranged, and satisfactorily displayed, we find extra-condensed types mixed with types of regular shape in some. The effect produced by this combination is very displeasing. If you would use plain rules for borders, a great improvement in the appearance of your paper would immediately result.

TWO MEN TO SEE





YOU ON BUSINESS!



きょうできるとう

TYPOGRAPHY, Mr. Advertiser, is the obvious outer dress of all your publicity. It is a good half the personality of any given advertisement. You know that a sensible, experienced arrangement of fine type must be the basis of every printed paragraph for which you or your firm is responsible. I represent a group of New York typographers, any one of whom can serve you in this way, and serve you unusually well.

NEW YORK GROUP OF

Advertising Typographers of America

cice Company
sing Agencies' Service Company
sing Agencies' Service Company
vertype Company, Inc.
siamant Typographic Service

Gildea & Co., Inc.

MEMBERS

Intague Lee Co.,
deric Nelson Phillips, Inc.,
steme Ad Service
Arts Press, Inc.,
ographic Service Co. of N.Y., Inc.,
Woodrow Ptess, Inc.

8000 B

(3)

A spread published by the New York group of the Advertising Typographers of America likening bizarre, inartistic and cheap-looking typography to the uncouth, boisterous salesman who likes to call himself a "go-getter" and, then, clean, attractive display to the gentlemanly and intelligent salesman. Which would you receive?

Denver Daily Record-Stockman, Denver, Colorado,—The annual stock show edition is handsomely executed, particularly with respect to the printing, large halftones being snappily executed on machine-finish book paper. Although the choicest types are not used, very good ones are and the advertisements average of good grade. The crinkly line and ribbon borders, however, are unattractive; plain-line rules are much better.

are unattractive; plain-line rules are much better.

M. C. Moor & Co., Bombay, India.—Sanj Vartman is an unusually interesting annual, especially because many of the advertisements are in types of the vernacular. Regrettably, the faces used in English advertisements are rather antique and unattractive. The printing of the text pages is not so good as might be because the impression is weak and the ink too heavy, but the large halftones printed on smooth paper are exceptionally well printed and especially attractive, in many cases as a result of the use of tint backgrounds.

Comanche Chief, Comanche, Texas.—In the main, your "Golden Anniversary Edition" is very good indeed. The printing of the halftones on news stock is especially good, considerably above the average. Advertisements are well arranged and displayed, and in most cases attractive. Although the same type face is not used for display throughout, most of the emphasized lines are composed in only three faces, which, happily, are not altogether unrelated. There is very little mixing of faces in individual advertisements, which is a good point. Too many large heads appear in the lower part of page 5, the only really poor page in the issue, but it is really frightening to see the array of three-line heads there, which are closely line-spaced and fill column width. The print is unusually good. The two-page advertisement of Higginbotham Brothers is arranged in an orderly manner and is effective, although less attractive than if fewer styles of type were used and if the large display features were not so closely massed. However, it wasn't supposed to be pretty or a specimen of beautiful typography, and as such advertisements go it must be rated high — at least practically.

The Waupun Leader, Waupun, Wisconsin.—Your issue for January 22 is excellent, the best feature being the interesting and well ordered arrangement of the first page. Presswork is also mighty good. An immediate and great improvement would result in the appearance of the paper, however, if you would pyramid the advertisements — that is, group them in the lower right-hand corner on all pages.

Wayne County News, Wayne, West Virginia.—We agree with you in the merit of a first page makeup which looks natural and is not, therefore, too precise or stiff. It is not every one, however, who has the ability and the taste to effect such arrangements. The perfectly symmetrical page gives most makeup men a definite diagram to work from and, on the whole, results in much good. Of course, the perfectly symmetrical page is better looking esthetically—even though perhaps less interesting than one which is not—because it conforms to the principle of balance, an essential to attractiveness. As a rule, your paper suffers from a lack of sufficient small headings, also from the fact that there are no subordinate decks between the hand-set lines of the larger heads and the body. A large heading warrants second and third decks to carry additional salient features of the story underneath. While, in arrangement and display, your advertisements are generally satisfactory, they lack effectiveness as a result of the use of common and sometimes ugly type faces, notably the "gothics." Again, we note that the body of relatively large advertisements is often composed on the machine, in the eight-point type that is used for the news matter, even though there is space for twelve-point. An advertiser who takes space which permits of a readable size of type should have it and, wherever the amount of copy makes it possible, the text matter of advertisements should be twelve-point or larger. The printing is a little dirty looking, because more ink than desirable was carried. Where the News scores typographically.

925

page t, the ck or small heads et in well

nixed

mld or-

he oo he ost chily it e, ct er cy nt c- s, e e t. d of



By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Knife Wiper Bar Stop Pin

An operator sends us a small part of the machine which he picked up from the floor. The part is a small pin attached to the knife wiper bar, which limits its down stroke by striking on the bar plate. The part number is E-1082. It can be made to remain firmly in place by giving the small end a few smart blows with the ball peen of a hammer.

To Remove Verge From Auxiliary Escapement

An operator asks for procedure in general for removing a verge from an auxiliary escapement.

Answer.— Remove magazine, raise the keyrods by moving the lifting rod handle forward, unlatching stop pin first. Pull down on the rod guide catch and push back on the keyrods. Remove escapement screws and take off the escapement. Push out hinge rod until the verge desired is reached. Separate rods, and remove the verge.

Matrix Lugs Bruised

An operator sends a bruised matrix, and asks us to tell him the probable cause of this condition.

Answer.—The bruised condition of the back lower lug appears to be the result of impact with the mold body above the upper groove of the mold keeper. This is often occasioned by tight lines where the vise automatic is out of adjustment. It is also produced on matrices where part of the line is in auxiliary position and the operator forgets to throw back the elevator filling piece. The mold advances and all elevated matrices have their lower lugs damaged in a manner very similar to the one you enclosed. The matrix is still serviceable, and given a few rubs on a matrix ear file it can be made to pass through the magazine freely.

Silver Polish to Remove Mold Metal

An operator writes in part as follows: "A machinist in a neighboring city uses a silver polishing powder mixed with hard grease and graphite, applied by means of a slug nailed, smooth side outward, to a small wooden block. Is this method of removing metal from molds advisable and, if so, is there any better method of applying the paste than the one described? Do you approve of the use of a matrix reshaper on matrices with damaged combinations, and, if so, where can it be obtained? Is more than sixteen pounds tension ever allowable on the clutch spring—for instance, on a machine equipped with side magazine and casting thirty-em slugs?"

Answer.—We believe the metal should first be scraped from the mold with a sharp piece of brass rule. The remainder probably could be safely removed with the silver polish, using kerosene instead of the hard oil and graphite. When cleaning the inside of the mold and rubbing the edges of mold body or cap see that the corners are not rounded off. A matrix reshaper does good work when used as directed. It may be

obtained from the nearest agency of the Mergenthaler Linotype Company. The clutch spring when operated by a stress of approximately sixteen pounds gives clutch buffers sufficient friction for ordinary use. The addition of magazines does not add to the resistance of the machine clutch. Head letter molds have a trifle more contact surface with slugs, and may be a cause of increased resistance. Avoid foul molds by occasionally polishing their inner surfaces; and you will find that the slugs will eject without undue noise. Always polish the mold with graphite after using the mold polish.

Characters on Slug Not Formed Sharply

An operator sends a slug having a faulty face. He asks cause, and appends several other questions.

Answer.— An examination of the slug shows that there is a faulty character on the right end, and that the inward projecting lug of the right-hand liner is damaged. At least the indentation it makes on the slug appears irregular in extent, and the burr attached may cause the spray of metal at that point of the line, which usually gives a faulty character. We also note that the jets of the pot mouthpiece are not aligning with the constant side of the mold body, being a trifle high. Perhaps if you lower the right side of the metal pot about one point, and put in a new right-hand liner it may help to improve the face on the right end of the slug. In addition to the foregoing we suggest that you probe the jets adjacent to the right end of the pot mouthpiece with a blunt piece of stiff wire of a diameter equal to the jet. If you have a thermometer, take a test of your metal temperature; aim to carry it at approximately 550 degrees F. Try the effect of graphiting your plunger after cleaning, using a fiber brush to polish it with graphite. For a while repeat this operation after each daily cleaning. Increase the stress of your plunger spring to the utmost; to do this, disengage it from the lever, then lower the spring adjusting hook (B-316) as far as it will go. Attach spring to the lever in the front notch. You will now have a strong driving power, which should sharpen the face of each

You refer to a ringed plunger. By that we presume you mean F-379. If you have a new crucible we can not see how an oversize plunger can be used, as these plungers are .005 of an inch above standard, and under ordinary conditions could not be applied to a new crucible.

In setting typewriter matter, using twelve-point Remington on butted siugs, do not use spacebands in the text; these should begin and end lines, having the usual space next to the two jaws. The following plan may help: Take, for example, matter set forty-two ems; use twenty-one and one-half em liners; this will give forty-three ems. Begin the line with a thin space, follow with a spaceband, then the matter, and after each word a figure space. When the end of the line is reached you will have forty-two characters, not counting the first two referred to. This line will justify with the one spaceband.

The second half of the line begins with a character and continues until all of the forty-two are in the line, and it ends with a spaceband followed by a thin space. This line will justify just as the other one did, and it will have the identical spacing between the words and the six points indentation on the end of the line, just as the first half had it at the beginning of the line. If the jaws are set so that the joints of the slugs are correct, no white lines will show in the print. When using twelve-point typewriter matter there is another way to produce even spacing: No spacebands are used and the slugs are uniform with the matter. Set the jaws so that the joints of the slugs in contact do not exhibit either overhang or indention. When a line is set for a twenty-one-em slug it will contain forty-two characters. This line in descending will just enter the vise jaws and be tight enough to spread the righthand jaw to release the pump stop, and it will cast without hair-lines. Each line sent in must contain the regular number of matrices. The assembler slide being set correctly for this purpose, the operator can not send away a line with too many matrices; he should not send one away with less than the right number, as in such a case the line will not cast.

Lines Justify With Difficulty

A publisher writes regarding its being difficult to justify lines having but few spacebands. He also describes a trouble arising several times in which a matrix was caught in the distributor box.

Answer.—Trouble of this nature may be caused by undue friction in several places, the combined resistance being effective in preventing the line of matrices spreading properly. To overcome this resistance, we suggest that you oil the four bearings of the justification rods so that they work freely, and graphite the grooves of the moldkeeper and the grooves in the jaws of the first elevator. Try an identical line before and after doing this to see if the treatment is effective. When a matrix is found to have left the distributor box bar you should examine its teeth. You may find that the teeth are slightly worn, this wear being due to the bruised condition of the front rails of the distributor box bar adjacent to the second elevator bar, to which it joins when receiving a line. Observe closely, as this condition is often the cause of defective teeth on the matrices. If you find the box bar rails show extensive bruises, you should apply a new bar.

Wear on Spaceband Sleeve

An operator submits a spaceband having unusual wear on its lugs. Several questions are asked.

Answer.—We note your statement regarding the wear on the lugs of the spaceband sleeve. This wear, we believe, should not be so extensive for the period you state. Perhaps the spaceband sleeves are occasionally rubbed on some abrasive material. In the daily cleaning doubtless you know that a spaceband should be rubbed in a straight line, parallel with the length of the spaceband. For the most effective work it should be rubbed on a smooth board which may be covered with graphite. In no case should a rotating motion be given to the sleeve while its surface is being polished, as this action will ultimately result in rounded edges on the sleeves. Try readjusting the center bar toward the right to a point that will permit but one sleeve to rise between the pins on the bar and the face of the hooks on the top rails.

The yielding of the pot lever spring the $\frac{1}{16}$ -inch referred to may be observed by looking at the lower end of the pot lever when face alignment and lockup motion of the pot are received from their respective shoes on cam No. 8. Start the cams and observe closely the movements, which in many cases are just barely visible. If the motion is excessive, see if the spring is broken; if not, see if you can turn back on the front nut. If the spring does not yield at all, turn back a trifle on

rear nut which is up against back of lower end of pot lever. If no trouble is observed or experienced, do not make any change. The bearings for the pot lever roller are now supplied grouped in a cage, which makes them easy to apply.

A Splash for Every Slug

An operator writes describing splashes which occur when a slug is cast. Though he does not state whether these splashes occur back or front of the mold disk we assume he refers to a splash back of the mold disk.

Answer.—These splashes are often caused by irregularity in the temperature or in the lockup. If it is the temperature, it may be due to low heat or to too much heat. This is what we suspect, but not seeing a slug we are unable to tell. Observe if the slugs show a smooth bottom. Such slugs indicate a bad lockup, due either to metal adhering to mouthpiece of pot or to uneven lockup occasioned by the adjusting screw in pot leg working loose. We are inclined to believe the former is the cause of the trouble. If such is the case, we would recommend that you raise the temperature slightly.

Spaceband Doubles Occasionally

An operator sends proof showing a number of spacebands doubled. He has tried several remedies, but has been unable to correct the trouble, and wants our suggestions.

Answer.—The spaceband key, as you know, is returned to normal position by the stress of the spring attached to the end of the lever or to the keybar. This spring should have the proper tension to give the trigger its return action and not permit doubles. We do not know of any other cause, unless you have a binding of the key in its bearings, or of the lever which extends backwards to the keybar. Another cause is a weak keyrod spring, which permits a slight rebound by the pawl levers. Try both of these springs for tension. The transpositions which occur between thick characters like the small "m" and "n" may be corrected by slightly increasing the space for these characters between the corner of the chute spring and the assembler rail.

Imperfectly Trimmed Slugs Cause Trouble

A British printer describes a trouble he is having with slugs which are thicker at the top than at the bottom. It appears that some difficulty was experienced in setting the side knives. He asks for suggestions.

Answer.— Your trouble is caused by slugs working off their feet, owing to irregularity in trimming. It may be necessary for you to remove the mold from the disk and clean the mold pocket, also the part of the mold which has contact therewith. Replace the mold and bring the four screws at front of the mold to a light bearing, not even tight. Then tighten the cap clamping screws and hold the mold firmly to the bottom of the pocket while tightening the four screws before referred to. When the mold is firmly established in the disk as described, set a thirty-em line of caps. and cast a slug. Adjust the left knife so that it will remove the fringe of metal near the face without cutting the characters. Then set the right-hand knife to the standard thickness, and after that measure top and bottom on the end ribs of the slug.

THE VALUE OF CATALOGUES

"All catalogues make impressions when first received," says *The Anchor*, of the Anchor Press, Incorporated, Detroit. "A catalogue has an *initial* value if the impression created leads the prospect to file it for reference later when he is in the market. It has a *permanent* value if, having filed it, the prospect finds it when he is in the market. It is of the utmost importance that it be so designed as to make finding easy rather than difficult."



This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

An Appreciated Tribute

To the Editor:

0

e

BROOKLYN, NEW YORK.

I am a second-year apprentice and have been reading your magazine for a year or so. I have found no magazine equal to The Inland Printer in any way, and I read a number of printing periodicals. It is helping me a great deal to become a successful printer, and I honestly feel that I couldn't do without it. Every one connected with the printing industry should read it.

Louis Louett.

No Use for Fuss and Feathers

To the Editor:

EVANSTON, ILLINOIS.

I am a reader of THE INLAND PRINTER and am greatly interested in the helpful and constructive criticism in its review of jobwork.

In this month's issue [February] are two examples of cover pages. Undoubtedly the one for the Commonwealth Edison Company could have been set in a more pleasing type face and improved somewhat in its spacing and position on the page. The plain setting, however, is more appropriate than a jazzy design made up of caps. and lower-case, and small caps. and italic, spaced out with brass, copper and cardboard spaces to make the lines come to an even length, and then imprisoned with rules.

In this era of rising costs, wastefulness of time should be avoided as much as possible. Reports such as that of the Commonwealth Edison Company are a plain statement of facts and figures, and neither stockholders nor prospective investors are impressed or influenced by a display of fuss and feathers.

As The Inland Printer is a medium for the exchange of ideas it might be interesting to get the opinions of other printers.

F. W. Knack.

Exterminate the Broker

To the Editor:

CHICAGO, ILLINOIS.

That the printing industry is very sick is a matter of common knowledge. No one doubts that for a moment. Just look at the reckless manner in which prices have been slashed until there is not only no profit for the printer, but much of the business is done at an actual loss. This is particularly true of the year just passed. Some remedy should be found for this very deplorable state of affairs, but before any remedy can be applied, the cause must be discovered. After fifty-five years of experience and observation the writer has come to the conclusion that the chief cause of this condition is the broker. This man carries his office around in his hat; he has no investment, pays no wages, pays little rent, pays no depreciation, pays no insurance, accepts no responsibility, stands no losses, and very frequently forgets to pay his printing bills. But he gets the cream of the business. We know of one such individual who claims to have an income of over \$20,000 a year, all made off the foolish printers. In many cases the "broker" dictates the price he will pay for the "business" he so benevolently places with the printer; but the printer must assume all the responsibility and stand all the kicks and abuse of both customer and "broker." Besides he must deliver the "broker's" orders in preference to those of his own customers. The printer who caters to the "broker" never gets an even break, for ninety per cent of such orders produce no profit; he is in luck if he does not actually lose money. Hence, to improve conditions in the industry one of the most important things to be done is to abolish the "broker." Let us start an educational campaign with this for a slogan, and more will be accomplished than by any other one thing. Put these parasites and blood suckers out of business. It can be done.

We suggest the coöperation of paper jobbers and printingoffice proprietors, as the "broker" is equally objectionable to
both classes. By working together they can eliminate these
harpies.

OLD-TIMER.

Need of Correct Copy

To the Editor:

TALOGA, OKLAHOMA.

Much has been written about the "errorless job," but little has been said of the need of "errorless copy," if we except the compositor's unprintable remarks. In small country shops, especially where every customer prepares his own copy, the attainment of an "errorless job" is rare, because the compositor must often supply words or phrases omitted by the customer, who says when he hands in his copy, whether for ads. or jobwork: "I guess you can make that out," or "I suppose you can guess what I mean and supply what is missing."

To eliminate the more common errors and attain, as near as is humanly possible, the errorless job, copy should be carefully revised and should be approved by the customer before it is sent to the compositor, who could then be held strictly accountable for errors. It is infinitely easier to correct errors in the copy than it is in type.

There are a few pointers on preparing copy that the copywriter should bear in mind as essential. They apply to abbreviation, punctuation, paragraphing, capitalization and headings. Care should be taken not to abbreviate anything in the copy that one wants spelled out in the finished work. Compositors are not mind readers. Use only standard abbreviations, correctly spell out all other words, and instruct the compositor to "follow copy." The same rule should apply in the case of punctuation and capitalization, with nothing left to guesswork. Punctuation marks correctly placed in the copy will insure their being correct in the type. Underscore with three lines for caps., two lines for small caps. It should be plain whether headings are to be set in caps. or in caps. and lower-case.

With a little more care exercised in the preparation of copy, the goal of the "errorless job" would be nearer. True, it takes time to prepare copy — which in the small town must

as a rule be done gratis. But the corrected copy is much easier for the compositor to handle, which, together with the resulting fewer errors in the printing, should be sufficient pay for the time expended.

Walter Pannell.

A Potent Reminder

To the Editor:

TURNERS FALLS, MASSACHUSETTS.

We are all familiar with the customer who comes rushing in for letterheads or other stationery with the plaint that he must have some at once as he didn't know he was all out and had used up his last sheet. A long-headed printer has discovered one effective way to prevent his customers' using up the last of their printed supplies before ordering more.

This printer uses what he calls a "quarantine label" on all work leaving his shop. The label is printed in red and green ink on a canary paper, in a striking design, so it can not be overlooked. He puts a portion of each order, say 125, 250 or 500, in a separate package, and on the top he places the warning label, which reads thus:

don't use this package until the others are used $Then\ order\ more$

"There's only — more of my kind left. Lest you forget until we are all used, order more now. If you wait until there are no more of us and then in the turmoil of events you worry and harass the printer, he will be likely to get excited, and in the rush your work may suffer. This order was given — and was for —. Just say 'Repeat Job No. — ' and we'll do the rest. Do your part now."

Then follows the name and address of the printer.

This simple expedient has been found very effective, and the warning label is of as much help to the customer as it is to the printer.

Antonia J. Stemple.

The Public School Print Shop

To the Editor:

CHICAGO, ILLINOIS.

It is possible that printing might be made a large factor in teaching in the elementary school if such schools were headed by men with a reasonable knowledge of the possibilities, limitations and practical application of printing to education.

The print shop in the elementary public school has, however, in the main proved a failure, for such schools are almost invariably controlled by principals trained along academic lines and with little or no knowledge of the practical workaday world. In the hands of such leaders the school shop either becomes a place for the production of stunts and weird creations, or, what is more common, it is made into a job shop for turning out propaganda for the school officers; and the teacher is kept so busy at this work that he has no time to instruct.

To make matters worse, in some cities twenty-eight to thirty pupils are placed in one class, and in the course of a single week more than two hundred pupils are handled by a single instructor. These boys have not chosen printing as a study, but are arbitrarily placed in the class by the principal and kept there regardless of their aptitude or application. This results in badly mixed cases, and the instructor must spend the greater part of his time in exercising the functions of a police officer.

To bring the print shop of the elementary school up to even a reasonable degree of efficiency, each pupil should have an individual case of body type, either ten or twelve point in size. When two or more persons use the same case none of them can be held accountable, and the result is disgust and carelessness on the part of the boys and, finally, on the part of the teacher.

Before the work of any school print shop can be made really effective it will be necessary to develop a course of study along logical lines, which must be followed to the letter. Suffi-

cient type should be furnished and only such necessary machines supplied as the pupils can be taught to use correctly.

The very greatest desideratum, however, is that meddling principals and other school officers keep hands off, for it is no more the business of the school print shop to produce finished work for the school, other than what may be produced as a result of regular instructional steps, than it is the business of the manual training shop to build seats for the school rooms or make desks for the teachers and school officers. Production, in limited degree, is very well and good, but it should not be necessary to break away from the regular course of study to produce.

The teacher who takes on big production jobs on the order of his principal or superintendent is loading himself with grief and with hours of overtime. In the average print shop in elementary schools the pupil studies printing for only five months, and in that short time it is inviting trouble to try to teach the best of them what it takes a practical printer at least three years to learn.

John W. Hough.

Price

To the Editor:

WASHINGTON, D. C.

The handling of price by the skilful printing salesman is an indication of fine craftsmanship, a sign that the printer is worthy of his hire. If properly handled, price is no deterrent to the consummation of a large printing contract. Where the attractiveness of the product, the purpose to be realized by the buyer, and the quality of the printing are the vital elements, price can be made merely an incident in the transaction. When it is considered that printing is an element which may make or break the printer's prospects, what may at first appear as a high price will become but a conservative figure for the excellence and skill displayed.

So much is being done to assist the printer in arriving at a fair price, through a thorough knowledge of estimates and an intimate acquaintance with all the factors in the cost of a single job, that the average printer's attention is focused upon the price he should charge. So intent is his scrutiny to the rate he should place upon his workmanship that he may easily grow price-conscious, and appear apologetic in giving an estimate.

The apologetic air, sometimes unconsciously assumed, loses the confidence of the prospective buyer. If the salesman is even but slightly of the opinion that the price is too high, he can not help but convey an intimation of this feeling to his customer. A thorough knowledge of his costs, plus a pride in the value of his craftsmanship, may go a long way towards establishing a fair price for his services, and imbue him with a confidence that will inspire the buyer.

Before a price can be set upon a piece of printing, it should be made clear to the prospective client exactly what he may expect for the money. Samples, with the changes indicated, are not often entirely clear. Differences and points of superiority can not be too strongly emphasized, so that there may be not only an assurance of the excellence of the work, but a real desire aroused for the printer's products.

One of the greatest stumbling blocks to receiving a fair return for printing services is the feeling, however slight, that perhaps the price is a trifle high. If such a doubt exists, there are various schools of eradication for such fancies, schools which will train the salesman in confidence, equip him with a knowledge of costs, and convince him of the utter futility of attempting to establish prices without an exact knowledge of what the production financially entails. A customer can not appreciate the worth of the work unless there is confidence born of understanding on the part of the printer, and unless he is willing to grant the fair margin of profit which may reasonably be expected by every loyal worker in the industry.

C. M. LITTELJOHN.

ng no ed a of ms icild

elf

nt

ly

ry

an

is

nt

he

y

e-

ch

st

re

ai

nd

a

on

he

ly

an

d,

00

ng

a

ıy

ue

ld

d,

i-

ıy

ut

ir

at

re

ls

a

of

of

ot

ce



A New Story by R. T. Porte

Many of our readers have shown great interest in the stories written by R. T. Porte which have been used in this journal during the past few years. We know they will be interested in learning that a new story by Mr. Porte will be started in our issue for May. The title of the new story will be "In Three Years." It sets forth the struggles of a woman who, upon the death of her husband, was forced to take over the management of a run-down printing business, and shows how she built it up and made a success of it even though all the other printers of the city said it couldn't be done. Like all the stories written by Mr. Porte, it is based on facts, the only fiction being the manner in which the facts are woven into story form. Our readers will benefit greatly by reading the story, and we are glad to have the opportunity of presenting it.

"What Can Printing Do for Business?"

-callan-

The contest on "What Can Printing Do for Business" closed on March 20. By the time this issue reaches our readers the entries will be in the hands of the judges for their examination and decision. We take pleasure in announcing that the judges who have consented to act in this contest are A. L. Lewis, of the Southam Press, Toronto, chairman of the Committee on Marketing of the U. T. A.; also two members of the committee, Frank J. Smith, president of the John P. Smith Printing Company, Rochester, and B. B. Eisenberg, president of the Corday & Gross Company, Cleveland. The judges' decisions will be announced in our May issue.

We have to confess that we are rather disappointed in the small number of entries, only sixteen replies having been received. In our first announcement of the contest we made a statement to the effect that we felt Mr. Lewis had been too hard on the printers when he said, "We believe there is not any one printer in America who could answer the question." At this writing we have not read any of the entries, so we are unable to tell whether they give a satisfactory answer. But we have changed our mind about Mr. Lewis's statement. The lack of interest on the part of printers in this important subject is beyond our understanding. We do not envy the Committee on Marketing its job of getting down to the root of the problem in connection with its work of teaching printers how to sell more printing. We admire the devotion of the members of the committee to the interests of the printing industry, and are certain we shall see the day when printers will have cause for thanking them for their efforts.

It is evident that printers need to give more careful study to what their product can do and is doing for business. If they are not able to give a definite statement regarding the efficacy of their product, then we fail to see how they can expect to sell printing that is supposed to build up business. The answer to the question should be the best selling argument a printer can have.

The Other Fellow Not Always Wrong

During an "open forum" preceding a recent meeting of New York employing printers the chairman related a story of the old kind with a new slant. The old story was that there were several bids with one so much out of tune with the others that it suggested serious mistakes in the estimating or possibly in the footing of the totals. And, to the surprise of nobody, the printer submitting it got the job. Now for the new slant: One of the unsuccessful bidders telephoned the culprit, questioned the accuracy of his bid and advised him to revise his figures. The culprit rewarded this friendly act by calling it to the attention of his customer, "to the manifest disadvantage of the friendly competitor who had endeavored to render him a service," as some one fittingly has said.

A like story — different only in details — was told at the organization meeting of the Chicago Master Printers Federation, which prompted one of those present to remark, after a careful study of the proposed budget for the new organization: "If this new organization could do anything to relieve this situation, I would gladly foot the whole budget, and I would be at least a hundred thousand dollars better off at the end of the year."

In other words, competitive conditions seem to remain where they were when printers began to come together for protective purposes fifty or more years ago, with possibly one or more nasty slants added because of our added shrewdness. In this long time we have in one form or another preached organization, cost education and business ethics, and on the surface we seem to have made great headway. Still there are always bobbing up incidents showing that the ulcer is by no means drained at the source — that the root of the evil has not been reached. What, then, is to be done?

As for the New York story, we question the judgment of the man who would use the telephone in a matter of such importance. A friendly call at the culprit's place of business or a friendly chat over a luncheon table might have brought an entirely different result. Nothing is so effective in settling differences as a friendly personal call or a friendly luncheon chat. It at once proves to the culprit that one is willing to go out of the way, that one is willing to sacrifice time and possibly also comfort to reach a satisfactory understanding. This is one point gained.

In the production of printing orders where bids are asked from more than one printer, one or more printers

will be unsuccessful and disappointed. Not more than one printer can get the order. Each one of the bidders, however, believes that his bid was the correct one; consequently suspicion enters his mind regarding the bids of the others, and especially regarding that of the successful bidder. Right away he rushes to the telephone to give vent to his disappointment. His intentions may be the best in the world, still it is unavoidable that he will somewhat rub against the grain of the other fellow. He is questioning the competitor's judgment and the correctness of his bid in the first place; in the second place, he is more or less meddling with another's business. A friendly call would have eliminated the sharp edges of the situation.

And as right seldom is a one-sided affair — that is, it is rare that all the right is on one side and all the wrong on the other — a personal discussion of details may be beneficial to both parties. What has been done in the case at hand may not be altered; but it may result in a friendly feeling that will ripen into understanding and coöperation for the future.

Organization has failed somewhat to cure the most acute ills of the printing industry; so has cost education, of which we expected so much, as has the finest book of ethics ever conceived by man. So let's not condemn the other fellow without a fair trial; rather let's give him a little friendly help with his problems; a little unselfish understanding of his motives, and a little common-sense coöperation when we meet him in competition. If we do, we will advance the industry to the best in the world.

The Postal Rate Situation

When legislation of any character is being proposed we all are naturally inclined to scan the published reports to see how our own particular interests are affected. Every industrial group has its committees appointed especially for watching legislation and opposing that which is inimical to the interest of the particular group. Immediately any bill is introduced which contains something objectionable the committees start agitation to defeat it. In the heat of opposition various points are likely to be magnified considerably, we get "het up" and do not give them the wise, calm and careful consideration they should receive. Hence our legislators are flooded with protests, by letter and telegraph, nine-tenths of which they have not time to read, and probably would not read even if they did have the time. Overwhelmed with protests in place of constructive counsel or recommendations, they know not which way to turn and finally put through something, hoping it will get by.

So it was with the postal bill. The postal employees of the country, like most other government employees, are greatly underpaid, both when compared with the pay of other occupations of a like nature and when measured by the cost of living. This seems to be generally admitted. The sixty-eighth Congress, therefore, adopted a bill increasing the wages of postal employees, which was vetoed by President Coolidge. Why? Surely not because the President believed the postal employees were not entitled to a pay raise. No, far from it. He was probably as much in favor of it as are the men themselves. But there was no money available anywhere to pay these increases; consequently the President, being strongly in favor of the budget prin-

ciple, had to veto the bill. Then came the report of the Postmaster-General, showing a deficit of nearly eighty million dollars on the year's postal business. This was at once grabbed by the advocates of the wage-increase bill as a means of furthering their aims, culminating in what was at first called the Sterling bill in the Senate and the Kelly bill in the House; both raising the postage one hundred per cent on private mailing cards, souvenir post cards, and some classes of mail formerly sent as fourth class. Both bills passed their respective houses with telling majorities; the house bill was passed by both house and senate and approved by the President.

But the bill was only a makeshift, passed as an emergency measure. It will come up again before the sixty-ninth Congress and must be framed on businesslike principles. That this is the opinion of those men in industry who are most materially affected seems to be borne out by a resolution adopted by the National Advertising Commission of the Associated Advertising Clubs of the World at its meeting in Detroit, January 29. The resolution was introduced by Edwin T. Meredith, of Des Moines, former Secretary of Agriculture. Stripped of a few of its preambles, it reads:

WHEREAS, It is desirable that industry be relieved of the unsettlement of recurring discussions, and

Whereas, Studies of the problem might be more thoroughly worked out by members of the industry, and might be better discussed and worked out by them in a conference resulting in the preparation of a really helpful recommendation to Congress and to the country,

THEREFORE, We respectfully recommend and urge upon the president of the Associated Advertising Clubs of the World that he call such a conference to be made up of representatives of all the departments of the National Advertising Commission and such other groups as may be deemed best, to prepare a recommendation to Congress, such recommendation to be in so far as possible the unanimous agreement of all those comprising the conference, and to be accompanied by briefs of any groups dissenting covering their dissent

President Holland of the Associated Advertising Clubs has announced that he will call a meeting of representative business interests in the near future for the purpose outlined in the resolution. The plan, when agreed upon, will be submitted as a statement to President Coolidge.

We are of the opinion that this is the best and most constructive method of solving the problem. If all groups affected get together and thoroughly discuss all phases of the offending legislation, each considering it not only from the standpoint of its own particular interests, but also in its relation to other groups and to the country as a whole, it is certain that far more effective results will be secured. As matters stood, we all agreed that the postal employees were underpaid and were entitled to an increase. We wanted the other fellow to pay the bill, though. The increase in rates necessary to provide the increased remuneration for the employees should be spread equitably over the different classes of postage so that each will bear its proper share of the burden. To determine what is an equitable division it is essential that there be an impartial analysis, or a thorough scientific investigation. If all the business groups interested in or affected by the postal legislation would get together in conference and give calm and careful consideration to the whole problem, a plan could undoubtedly be worked out that would be far more satisfactory than what will result through each group pulling its own way.

925

f the ghty was bill

what the one post urth tellouse

ner-

xty-

nci-

who

y a

mis-

dat

was

mer

pre-

iset-

ghly

dis-

d to

the

that

all

uch

tion

the

and

heir

ubs

ive

ut-

vill

ost

ips

ses

aly

out

as

vill

tal

in-

ill.

he

ad

ch

ne

be

a-

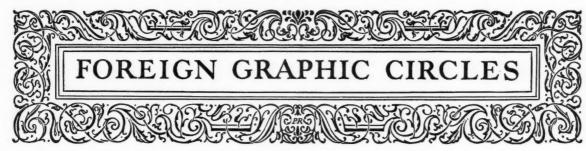
ed

ce

h.

ld

gh



By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

E. G. Arnold, of the printing firm of E. J. Arnold & Son at Leeds, has had conferred upon him the degree of Doctor of Laws by the University of Leeds, of which he has for some time been pro-chancellor.

EDINBURGH union compositors have recently gained an advance of two shillings a week in wages, while at Aberdeen they have secured an advance of one shilling. Other cities in Scotland have also secured various increases.

WE ARE informed that a book trades journal had the following advertisement: "A collection of 10,000 beer bottle labels, from nearly every brewery in the world, contained in fifteen albums, is offered for sale for £25."

THE publisher and editor of the *Irish* News were recently fined £10 each in a Belfast court, because of a breach of the Civil Authorities Act, by spreading a false report concerning an alleged bomb outrage in County Tyrone.

As EVIDENCE that printers are sometimes sociable (among themselves), it is to be noted that the composing-room staff of the Westminster Gazette held an enjoyable diner at Ye Olde Mitre Inn, Chancery Lane, London, one evening last December.

THE Vicar of St. James' Church, West Streatham, has started a novel scheme for printing church literature by voluntary labor. He uses a corner of the vestry for a printing office, whose chief output is to be *The Beacon*, a monthly leaflet.

A BILL has been introduced in the house of Lords regulating, even preventing, the placing of advertisements in such locations as will injuriously affect the amenities of public parks or pleasure grounds, or to disfigure the beauty of a landscape. The bill is supported by the advertising section of the London Chamber of Commerce and by the Automobile Club.

A RECORD pay day in Fleet street, London, was that when over £100,000, mostly in cash, was paid out to the Carmelite House employees of the late Lord Northcliffe. He had in his will left three months' wages or salary to every person who had been in his employ for three years or longer. Reporters, heads of departments, compositors, pressmen, packers, distributors and clerks of every degree were among the beneficiaries. The paying began before 8 a. M. and continued till after nightfall. Six persons were paid every minute, some receiving as much as £250 to £300.

A papyrus manuscript bought by Rev. W. Frankland Hood, at Thebes, in 1859, measuring one foot in height and eight feet in length, and containing descriptions of towns in Egypt and pictures of deities, was recently sold in London for £650. Parts of the same manuscript are to be found in museums at Cairo and Vienna, and in the library of Lord Amberst at Hackney.

GERMANY

THE *Papier-Zeitung*, now issued semiweekly, on January 1 reached its fiftieth year of publication.

From a French contemporary we glean a note that the first German newspaper appeared at Strassburg — in 1615. Alsace was apparently German territory at that time, however often it may have veered between French and German domination since then. The same source tells us that the first French newspaper appeared in 1637 and the first English one in 1622.

The street department on the night after the recent election at Berlin swept up, it is reported, seventy-five tons of waste paper—presumably political literature and sample ballots. Because of rainy weather and consequent moistness of this paper it could not be used for papermaking purposes and was therefore left mixed with other sweepings to be used as fertilizing material.

FRANCE

From April 30 to May 10 an International Postage Stamp Exposition will be held in Paris.

THE typefounders, who had raised their prices in August last, made another increase in October.

THE new offices of the *Intransigeant*, Paris, are decorated with carvings, grillwork and paintings symbolical of printing and publishing.

THE National Printing Office at Paris is adding to its equipment in its new buildings. Three intertypes have been recently added to its battery of typesetting machines. Six more have been contracted for.

It is generally believed that the mechanical paper cutter was invented by Nassiquot in 1840. However, this is not the case, according to the Bolletino della Stampa, which records that Thirault, a mechanical engineer, constructed a paper cutter in 1387, in which the knife, instead of coming down on the paper, was fixed, while the surface on which the paper was placed rose to press it against the cutting edge. The original paper cutter is still to be seen in Paris.

ITALV

That fine specimen of typography, *Il Risorgimento Grafico*, published at Milan, gives four pages of its last December number to a talk about the visit of Henry L. Bullen to its editor and to Milan, and especially its printing trade school.

THE Second International Book Fair, to be held at Florence this spring, beginning April 15, should not be overlooked by any of our readers who may be touring Italy at this time. This fair is held under the patronage of the King of Italy, the city of Florence and the Italian Association of Publishers and Librarians. Fifteen nations will take part, and the program gives promise of very interesting exhibits.

SOUTH AFRICA

G. D. Sowter, director of the printing and publishing house of Hortors, Ltd., at Johannesburg and Cape Town, has lately returned from a trip around the world. His itinerary included India, China, Japan, Hawaii, the United States, Canada and England. He gave an interesting review of his journeys in the South African Printer and Stationer (January issue).

A PECULIAR tax is in vogue in the Transvaal. Employers are obliged to pay yearly at the rate of one pound per head of the average number of persons employed during the year. Quite naturally, this tends to keep the number of employees at the lowest possible level.

RUSSIA

THE State Publishing Office announces the publication, about the middle of the year, of "The History and Up-to-Date Art of Book Printing," by M. I. Shelkunov, which will not only present a record of the development of typography in Russia and other countries, but also a scientific investigation of the present state of the industry, particularly the technical side of it. The edition will be 4,200 copies, and the size of the page 17 by 25 centimeters.

AUSTRIA

AFTER a two years' intermission, the *Photographische Korrespondenz*, published by the Photographic Association of Vienna, appears again and in a very handsome shape. The first new number is 740, of the sixtieth volume of the periodical.

SPAIN

THE Federation Grafica Espanola recently celebrated its forty-second jubilee. The suggestion for its founding came from the Madrid Printers' Union, which has been in existence fifty-three years.

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

Beauty and Typography

The Acme Print Shop, Albany, recently distributed a twelve-page pamphlet by James Clapham, an honorary member of the Capital District Typothetae. The pamphlet is entitled, "Beauty as It Pertains to Typography." The composition is by the author. The title page contains the information that the pamphlet is written "to stimulate and encourage the many who are working to elevate the craft and become better printers." Aside from its beauty in typography, presswork and stock, the pamphlet contains a number of valuable points for the student of printing, as for instance, the following, culled at random:

The new "Specimen Book and Catalogue" of the American Type Founders Company is a splen-did piece of beautiful typography, full of sugges-tions and actual specimens, and it shows how anxious the allied crafts are to cooperate in bringing about better results. In this day when typesetting machines occupy such a large place in every printing office, the "Manual of Typography," published by the Mergenthaler Linotype Company, is a lished by the Mergenthaler Linotype Company, is a mine out of which valuable nuggets can be taken, and it can not fail to be a real asset, not only to the newspaper but to the craft in general. The bulletins issued by the Lanston Monotype Company, showing some of that company's new faces, prepared by the leading typographers of our country, are helping to make beauty in typography possible and easier to produce. Good ideas are always valuable, but they must be clothed with proper language in a beautiful setting if they are to comlanguage in a beautiful setting if they are to com-mand attention and fulfill their mission, and through printing is the best way to manifest these ideas.

Paper lends itself to the creation of beauty, an l

the paper manufacturers are showing conclusively

how paper becomes a part of the picture and con-tributes largely to its beauty, and there is no printer of repute in the country but who continually receives fine specimens of typography from the paper manufacturer. Never before in the his-tory of printing has such help been available as a present, and it seems as though the art of printing ought to show unmistakably the benefit derived from the assistance given. These efforts and helps show that the trend is toward the creation of and demand for this beauty.

The New Postal Law

A makeshift postal law was adopted during the rush of the last days of the sixtyeighth congress and signed by President Coolidge on February 28. The new law is expected to raise \$60,000,000 of new revenue, which will come from increased postal rates. The law goes into effect the 15th of this month (April).

Controversy over the increase centered mainly on the second and fourth classes. In the former, the rate is made uniform on all reading matter at 11/2 cents a pound, while for advertising sections the rates are 2 cents a pound in the first and second zones; 3 cents a pound in the third zone; 6 cents a pound in the fourth, fifth and sixth zones, and 9 cents a pound on the seventh and eighth zones.

In the fourth class a service charge of 2 cents a pound on all parcel post packages is established, with the present basic rates unchanged. For 25 cents extra a parcel post package will be given "special handling," entitling it to all first-class privileges.

In the first class the rate on private mailing cards and souvenir cards is advanced from 1 cent to 2 cents. In the third class the rate is increased from 1 to 11/2 cents for each two ounces. All matter under eight ounces must be sent in this class, and all over that amount in the fourth class.

The New Kelly Home

The American Type Founders Company announces the completion of a new plant at Elizabeth, New Jersey, for the manufac-ture of Kelly presses. The location was selected after a number of investigations of other proposed sites had proved futile. The new site faces the tracks of the Central Railroad of New Jersey for a distance of 2,300 feet. It is 200 feet wide. Because the plant is located in what is practically a residential district, special attention had to be given to the architectural features of the buildings. The type selected is a form of gothic with a commercial adaptation (see illustration below). The buildings are of steel and brick with stone trimmings.

One hundred and thirty feet of lawn, with trees and shrubbery on the side of the buildings, adds to the general attractiveness.

"The Inland Printer" as Prize

Henry Allen Brainerd, our old friend of Lincoln, Nebraska, writes us an extremely interesting letter, from which we quote:

Having just returned from a meeting of the Lin-coln Typographic Union No. 209 I have a little



A Bird's-Eye View of the New Plant of the Kelly Press Division of the American Type Founders Company
Located at El Mora Avenue and West Grand Street, Elizabeth, New Jersey
This building was completed in the spring of 1924. It is 165 feet wide and 850 feet long, and contains 250,000 square feet of floor space. It is a fireproof building of steel, brick and concrete construction, and was erected especially for the manufacture of Kelly automatic printing presses.

iled

or

ht

all

ny

C-

ns

le.

n-

ce

se

ly

ad

of

m

n

ne

S.



Delegates and Guests at the Fifty-Third Annual Meeting of the Nebraska Press Association at the State University, Lincoln, February 20 and 21

story of interest to you. Recently we have been trying to give more attention to the twenty-one apprentices we have in the various offices in Lincoln, and it has been decided to start a contest among these apprentices and give prizes. After much discussion as to the prizes Charles H. McAhan, foreman of the Star chapel and a teacher in typography at the Whittier School of Printing, suggested that as a first prize in each class, commercial newspaper, we give a year's subscription to The Inland Printer, and as a second a six months' subscription. As all members were satisfied with this idea our best apprentices will soon be reading THE INLAND PRINTER, and upon observation of the splendidly arranged typographic art in the display advertisements, and study of the many in-structive and inspiring articles presented by this magazine they can not help but be better printers.

We thoroughly agree with Mr. Brainerd's deductions. If more printers' organizations would follow the example set by Lincoln Typographical Union No. 209 and one or two other local unions that are following the same plan, we are sure the talk about poor workmen would quickly subside. All the workmen need is education in the intricacies of the trade, and that they can receive in abundance in THE INLAND PRINTER.

Craftsmen's Conference in Milwaukee

The central district of the Club of Printing House Craftsmen met in annual conference at the Association of Commerce, Milwaukee, March 15, preceded by a dinner the night before. There were delegates from Grand Rapids, Chicago, Milwaukee, St. Paul and Minneapolis. President Fitz-Gerald of the Milwaukee club acted as toastmaster at the dinner given by the local club in honor of the delegates and invited guests. It proved to be quite a bit of a talkfest, as talks of more or less length were given by John L. Meyer of the National Printer-Journalist; Henry Ellis, secretarymanager of the Milwaukee Typothetae; Thomas Knapp, president of the Old-Time Printers' Association of Chicago; Abe Lewis, of Blue-Book fame; George Ortleb, of the Ortleb Ink Agitator Company, St. Louis; E. C. Dittman, president of the Chicago Club of Printing House Craftsmen; and Delegates Verseput, Grand Rapids; Shaughnessy, St. Paul; and Loehlin, Minneapolis. Mr. Verseput, as the chairman of the district, outlined the work before the conference.

As an item of welcome coöperation, Delegate Loehlin read the following letter, which had been sent to him by President Thresher of the Minneapolis Typothetae; Kindly convey my best regards to President FitzGerald, and through him to those officers and members associated with him. The Minneapolis Typothetae is at one with the craftsmen in their endeavor to help each other by a genuine desire and willingness to share their knowledge. Having had the privilege of attending a meeting of the Minneapolis Craftsmen's Club I am convinced that the club is founded upon and being conducted along lines of right principles, which must result in the betterment and uplift of its members and through them our common industry. Cordially yours, Frank L. Thresher.

The reading of the letter naturally was received with enthusiastic applause, and Mr. Loehlin was requested to convey to Mr. Thresher the thanks of the Milwaukee club and the delegates to the conference for the sentiments expressed.

At the Sunday meeting preliminary plans were made for an educational campaign among the managers, superintendents and foremen of the various branches of the trade to fit them for higher positions. As it is recognized that there has been a shortage of men qualified for higher executive positions, specialization having been overemphasized, it is the purpose to develop a system whereby any executive who wishes to may learn all branches of the business.

Fifty-Three Annual Conventions

The Nebraska Press Association on Saturday, February 21, closed its doors upon its fifty-third annual session. This association was organized on December 6, 1859. The session just closed was the largest in attendance of any indoor meeting the association has ever held, 275 members of the press being registered. Not only that, it was one of the most interesting and instructive. Many excellent papers were presented; many important business matters were brought out, and excellent arrangements and preparations were made for the welfare and enjoyment of all. Moving and still pictures of the entire group were taken and shown on the screen in the evening. Of its forty-six presidents twenty-six are living today, ten of whom were gathered around the breakfast table on Friday morning.

A trip through the School of Journalism of the University of Nebraska, under whose auspices the convention was held at the university site, was one of profit and pleasure. A most interesting feature was the display of Nebraska press pictures, the Henry Allen Brainerd collection, comprising over five hundred group and individual pictures with thirty-six annual records of the early meetings of the association ranging from 1876 to 1912.

The retiring president, Mrs. Marie Weeks, the only woman president of a press association in the United States, was presented with a gold ring having as its emblem the pastepot and quill, and containing on the seal the words "Past President." The presentation was made by the junior past president, J. S. Kroh, of the Keith County News, Ogalalla. As a general rule the past president is presented with a button, but a ring was considered more appropriate in this case.

The officers are Joseph G. Alden, York Republican, president; W. A. Brown, Friend Sentinel, vice-president; Frank O. Edgecombe, Geneva Signal, treasurer; Naomi Buck, Lincoln, secretary. The directors are H. D. Lett, Ord Quiz; W. W. Maltman, Hastings Democrat; E. W. Huse, Norfolk News. Plans are being contemplated for a summer outing. The convention will meet in Hastings next winter.

At the Friday morning session J. P. O'Furey, of the Cedar County News, introduced Mentor A. Brown, of the Kearney Hub, as the dean of Nebraska newspaper In the afternoon Henry Allen Brainerd, the historian of the association, introduced Mrs. Harriet S. MacMurphy as the dean of Nebraska newspaper women.

Mentor A. Brown arrived in Nebraska in 1871 and engaged with the Nebraska City News, the second paper in the state. In 1874 he became the proprietor of the Beatrice Express, which he ran until 1888. Then he removed to Kearney and started the Daily Hub in Kearney, where he still resides. On Thursday, February 19, 1925, he celebrated his seventy-second birthday.

Mrs. Harriet S. MacMurphy went to Nebraska with her parents in 1863, driving a horse hitched to a single buggy all the way from Wisconsin, and writing a story of the trip. In 1865 she married John S. Mac-Murphy, the first secretary of the Ne-braska Press Association. In 1867 they started in business together on the Plattsmouth Herald. Mr. MacMurphy died many years ago, but Mrs. MacMurphy kept on in the work. She is at the present time the domestic science editor on the Omaha World-Herald.

A Franklin Memento

Book ends they call them over in the advertising department of Barnhart Brothers & Spindler, because that is supposed to be their utility purpose. But they serve nevertheless as a Franklin memento, and as such were conceived by Advertising Manager McArthur. That this memento might be worthy of appreciation by Americans and friends of America who cherish the memory of Franklin, an artist of reputation was commissioned to design the model. The well known artist, James Cady Ewell, modeled the original in clay, having before him a reproduction of the Duplessis painting, the favorite portrait of Franklin. A bronze head in the Art Institute of Chicago was observed for the details of profile. Mr. Ewell has a vigorous personal style and gave his own interpretation to the work, producing a miniature characteristic of his subject - a strong man, of wisdom and wit, who led a full life, worked hard at multitudinous and divers tasks of great import to his country, and yet found much enjoyment in living.

The cast book ends, of type metal similar to the metal used in the types of Franklin's printing office, are of size the same as the Ewell model and, considering the limitations of die molding for quantity production, they give a fair approximation of the artistic qualities of the original model. Other particulars may be obtained from any of the Barnhart branches.

Long Years in a Good Cause

Henry Allen Brainerd, the historian of the Nebraska Press Association and secretary-treasurer of Lincoln Typographical Union No. 209, has spent the major part of his life since he was seven and a half years old at the printing trade. He has, however, been graduated from a leading business college, a preparatory seminary and a university. He was born in Boston on November 4, 1857, and started to learn the trade in June, 1865, before he was eight years old. After he had worked on several newspapers in other parts of the country, he arrived in Lincoln, Nebraska, in 1882. Shortly after his arrival in the state, he attended his first meeting of the Nebraska Press Association, and has not missed more than a dozen of its meetings since then. He edited papers in Milford, Bennett, Sutton, Chester, Hebron and suburban towns until about ten years ago, when he retired and removed to Lincoln, where he has worked as a reporter and special writer.

About five years ago he lost his eyesight, and was blind for over three years, when sight was restored in one eye. For the last two years he has devoted himself to summing up historical records of the Nebraska press and the Nebraska Press Association. In Lincoln, in 1914, at the first chautauqua meeting ever held in the world by a press association, he was elected president of the association. He served faithfully and well throughout his term, and received at the hands of his newspaper friends the first badge of honor which that association ever presented to a presiding officer. He is practically a charter member of Lincoln Typographical Union No. 209, an organization dating from February 25, 1883, and has

never severed his membership. He has in his possession what is said to be the first job press C. & P. Gordon placed on the market, made in 1851. Now in his sixtyseventh year, Mr. Brainerd seems as hale and hearty as a man twenty years younger.

Professor Thayer Resigns

Frank Thayer, assistant professor of journalism at the Medill School of Journalism, Northwestern University, has resigned, effective September 1. Professor Thayer has become educational counsel for the American City Bureau of New York and Chicago, an organization specializing in institutional and community financing and organization, and affiliated with the American City Magazine. He is now on a leave of absence from Northwestern University, working on assignments, particularly in the South. Professor Thayer has worked in several university departments of journalism in the past eight years, having been instructor in journalism at the universities of Kansas and Iowa, and associate professor of journalism at the State College of Washington. He aided in the establishment of several courses in business journalism when the Medill school was opened four years ago. He has also been a lecturer during the summer sessions of the universities of California and Wisconsin. He was formerly on the staff of the Springfield Republican and the Detroit News. In the past three years he has given only part of his time to Northwestern University, working as special writer on business subjects for the A. W. Shaw Company and The Dry Goods Reporter, and acting as educational counsel for S. W. Straus & Co.

Bush-Krebs Company Passes Milestone

On the evening of January 17 the Boosters' Club of the Bush-Krebs Company, artists, engravers, electrotypers and dealers in printers' supplies, Louisville, Kentucky, held its eighteenth annual banquet at the Tyler Hotel. The Boosters' Club is a unique organization, founded primarily to increase the efficiency and to better the morale of the various departments of the Bush-Krebs Company. The club has grown into a large family of employers and employees, working as a unit toward their goal - harmonious cooperation with one another and with the customer, with an ocsional light diversion in the way of an evening's entertainment.

At the annual banquet many interesting and entertaining "stunts" are pulled off, new names are proposed for membership, and initiation takes place. The company's officials are usually allowed to take part in the proceedings and respond by distributing handsome "engraved" souvenirs, \$10 gold pieces, to each member of the club.

A special feature of the 1925 banquet was a program-menu laid out in college-annual form with a title page, dedication, "school" roll and a feature section. As the Bush-Krebs Company specializes in the engraving of college annuals, the style of the menuannual was very appropriate. The menu was named "The Ocserkub," the trade name, "Bukresco," spelled backwards.

F. P. Bush, secretary-treasurer and general manager of the company, made a short

talk telling of the different milestones passed during the life of the firm. During his talk he "let slip" the information that the Bush-Krebs Company had that day been recapitalized at \$200,000. The company was incorporated on February 3, 1893, with a capitalization of \$5,000, and its growth is indicative of a safe and sane development under the guidance and leadership of men of integrity and good business judgment. Needless to say, this announcement was well received by the Boosters' Club, as many of the employees are stockholders.

Wichita Printers' Trade Alliance

A new sponsorship for Wichita-made goods was organized on January 27, when representatives of the printing and allied trades of the city, meeting at the Western Newspaper Union office in Wichita Kansas, formed an alliance for business standardization known as "The Printing Industry of Wichita," The meeting, according to a report in the Publishers' Auxiliary, was held under the chairmanship of H. W. Albright, manager Western Newspaper Union, with representatives from newspapers, periodical and publication houses, commercial printing establishments, lithographers and supply houses, including engravers, binders and paper dealers. The business so represented is the second largest manufacturing industry in Wichita.

The policy of "The Printing Industry of Wichita" will be to standardize the business and to work out a code of professional ethics and selling methods. Wichita is the first city in the United States so to organize the printing trades, says Mr. Albright. Kansas City is expected to follow suit in a short time. The chief value of the consolidation will be to boost Wichita products. A committee, headed by Walter Weiss of the Grit printery, was appointed to draft a constitution and by-laws.

Ludlow's New Type Faces

Among the new type faces recently completed by the Ludlow Typograph Company is the Number 11 Light Italic series, which is based on the well known Goudy Old Style Italic. This series is now shown in all sizes from ten to forty-eight point. The new True-Cut Caslon Italic based on the original of William Caslon and the popular Ludlow Black Series in all sizes from twelve to forty-eight point are also creating a great deal of interest. Specimens of these three faces have been sent to the trade.

Advance type face specimen pages have been mailed to the trade showing the following new faces: Ludlow (6LPB) Lining Plate Gothic Bold in three six-point and four twelve-point sizes; sixty-point Cheltenham Bold Condensed, capitals only; twelve-point Cheltenham Bold Condensed; forty-eightpoint Cheltenham Bold Extra-Condensed; twenty-four-point Artcraft Light Italic; fourteen-point No. 11 Bold Italic, based on the popular Goudy Bold Italic, and ten-point of the Caslon Light Italic. This last named face, in eighteen, twenty-four and thirty-six point, is one of the earliest faces ever cut by the Ludlow Typograph Company. The Ludlow Typograph Company also announces that the light-face italic will soon be ready in the eight-point size.

25

sed

alk

sh-

ap-

was

h a

is

ent

nen

ent.

vell

of

ide

nen

ied

ern

as.

rdtry

a

eld

ht.

ith

cal

ng

nd

ed

ry

he

ze

n-

rt

n it

h d n e

I g

g

Blomgren Brothers Fifty Years Old

As was announced in The Inland PRINTER last month, Blomgren Brothers & Co., Chicago, electrotypers and engravers, celebrated their fiftieth anniversary February 28. On that date in 1875 Claus and Oscar Blomgren, two journeymen electrotypers, established on the fourth floor of a building located on Clark street, between Madison and Monroe streets, one of the first electrotype foundries in Chicago, just as they some years later were the first to establish a complete photoengraving plant in the city. The building chosen as a location for the new enterprise was then, and for many years after, the acknowledged center of the rapidly growing printing industry of the city, and the new firm prospered from the beginning. Marder, Luse & Co. and A. Zeese & Co. were the other electrotype foundries operating in 1875, but both are now out of existence, Marder, Luse & Co. being a part of the American Type Founders Company, and Zeese & Co. the foundation of the present Franklin company. Blomgren Brothers & Co. is thus the oldest company of its kind in continuous operation under one name in Chicago.

Edward C. Westman, the present head of the concern, started with the Blomgrens as an apprentice forty-five years ago. For twenty-seven years he has been president of the concern. On the date of the fiftieth anniversary he was photographed in his office as seen in the illustration on this page. The other stockholders previously had presented him with a bond of loyalty and cooperation with a wish of happiness and prosperity in the years to come. The bond was made out in the regular bond form



The World's Largest Commercial Printing Plant

The illustration above gives a partial view of the new plant of the W. F. Hall Printing Company, Chicago, which when completed will be the largest commercial printing plant in the world. The two-story section is 100 by 500 feet; the one-story section 500 by 900 feet. The building is rapidly nearing completion.

with interest coupons, seal and signatures of the stockholders (all employees). A new fifty-cent piece pasted on a scalloped circle of bronze paper over a red satin ribbon signified the seal.

Coupon No. 1, due March 1, 1930, or any prior date, reads as follows: "Due to bearer at the office of Blomgren Brothers & Co., Chicago, Illinois, Good Health, being our interest for the five years just past, then due on Fifty-Year Anniversary Bond issued March 1, 1925." On coupon No. 2, Happiness was due; on No. 3, Prosperity; No. 4, Best Wishes; No. 5, Celebration of Seventy-Fifth Anniversary; No. 6, Good Cheer, and No. 7, Hale and Heartiness.

The New W. F. Hall Building

When the cornerstone of the new W. F. Hall building, Chicago, was laid on December 11, the following document, written by Edwin M. Colvin, vice-president and secretary, was deposited among others in a box within the stone:

PAST . PRESENT . FUTURE

We are assembled here this day for the purpose

We are assembled here this day for the purpose of dedicating a wonderful building to one of the oldest of crafts, that of printing.

Yesteryear, as time is reckoned by geologists, the blue waters of Lake Michigan rolled over the spot where we now stand, and yesterday, by the same reckoning, the North American Indian stalked his prey through the tall grasses of endless prairies.

Likewise, tomorrow, some of our descendants now living will congregate here and contemplate what may seem to them our puny efforts, but will without doubt regard this site as the geographical center of the greatest city of the world.

We are proud to have been among those pioneers who were instrumental in bringing printing out of the chaos of struggling art into the realm of creative art and mighty industry.

tive art and mighty industry.

In less than two decades we have builded one of the world's greatest institutions devoted to the production of commercial literature, and we owe our success to the loyalty of our employees, the confidence of people to whom we sell, and the integrity of people from whom we buy. We are not unmindful of the indulgence of Almighty God, Who has blessed us with uninterrupted good health, as well as unfailing strength to meet the exigencies incident to the conduct of a large enterprise. Nor do we forget another factor contribu-tive to the fulfillment of our dreams — the protect-

tive to the fulfillment of our dreams—the protecting wing of the greatest government of all time. You of the future will take your motive power and much of your food from the air; you will take your heat from the depths of the earth; a single revolution of your press, whether photographic or electrical, will imprint its kiss upon the virgin surface of thousands of sheets of paper instead of one; your homes will be widely separated from your activities—twenty-five, fifty, one hundred miles—yet you will go to and fro in fractions of an hour; you will be in close communication with the planyou will be in close communication with the plan-ets; from your easy chair you will view the entire surface of the earth — icy wastes, mountains, forests, green fields and witching sea —
But you will be no more abreast of the times

than we of the present—you will be simply living in that era when these things shall have come to pass because of the restlessness of man.



President Westman of Blomgren Brothers & Co. on the Fiftieth Anniversary of the Company

Engravers Inspired by John Henry Nash

John Henry Nash, the great typographer of San Francisco and of the world, made a masterful address on printing and engraving at the California state convention of photoengrayers at the Biltmore Hotel, Los Angeles, on February 13. President Houser of the American Photoengravers' Association chronicles the event as follows in The Photoengravers' Bulletin: "The afternoon session was entirely devoted to a talk by John Henry Nash, the greatest typographer of this or most any other age - a master printer - at which meeting rare and valuable books, collected and made by Nash, were on exhibit; this was the outstanding feature of this meeting from an interest standpoint. He was given an audience of several hundred people in the beautiful ballroom of the Biltmore Hotel, and those of us who had the pleasure of listening to his talk on printing and engraving, historical, artistic and scientific, had only one regret - that it was not longer." Nothing can be added to a tribute like this, no matter how much we may wish to.

New York Gets Engravers' Convention

The metropolis will entertain the twentyninth annual convention of the American Photoengravers' Association at the Hotel Commodore from July 16 to 18. Besides being the printing and engraving center of the world, New York has also become an art center, so that its attractions for this convention are greater than can be had anywhere else. The western members of the executive committee were frank enough to say that members will go to New York from the Pacific Coast even who could not be drawn to any other city. Besides the exhibits of the latest in machinery and in engraving theirs will be the privilege of visiting model photoengraving plants. The ocean breezes and the Hudson make New York a pleasant summer resort, and it may be that visiting photoengravers may find interest even in Coney Island.

A Remarkable Result

The Strathmore Paper Company has recently mailed to 36,000 of the country's best printers and advertisers a four-page letter circular, the "Strathmore Letter Cost Series," showing graphically the detailed cost of the ordinary everyday letter, as compounded by Ernst & Ernst, well known cost accountants. Two pieces of the series have already been issued, while several others are contemplated. On March 17 the advertising department of the company told us that up to that date these letters had drawn three hundred per cent more inquiries than any Strathmore advertisement ever issued. Forty thousand model letterheads were mailed out in no time, and 50,000 more were prepared.

Under a graph printed in three colors and showing the value in cents and fractions of the dictator's and stenographer's time, the overhead, printing, paper and postage, the following telling paragraph is printed: "35.1 cents sends your message on cheap paper; 36 cents puts it on Strathmore Parchment; 35.1 cents buys paper to carry your message; 36 cents buys a quality paper to frame and background your message;



When Nature Acts as the Architect

This is not the beginnings of an ice palace or any kind of a winter amusement park. It's the factory of Charles F. Dawson, Limited, Montreal, manufacturing stationers, after the building had burned for thirty hours in a temperature of twenty degrees below zero. The loss was \$100,000, fully covered by insurance. A new building will immediately be put up.

sage—a thoughtful courtesy that warms the reader with appreciation. These words are on Strathmore Parchment—a paper of pure white rag content. Crackle the paper. Thumb it. Hold it to the light. Isn't your message worthy of such a paper?" Consequently, as the opening paragraph says, "Nine-tenths of a cent gives your letter 'preferred position' in the morning mail."

The Versatile Mr. Trevathan

A reader of this journal sends in a copy of the letterhead reproduced here, and writes: "Speaking of appropriate sidelines to the printing craft, note this man's letterhead. With such a diversity of occupations

A. V. TREVATHAN SHOP Plumbing, Printing, Pressing, Photographs, Jewelry, Shoe & Harness Repairs GLEASON, TENNESSEE

this printer need not fear the seasonable slumps. Think of being able to plumb, print and press, not to mention his other pursuits! If this printer would add a line of undertaking and a stock of groceries, and would practice medicine and dentistry, he would be the business center of his community and would at least have the town by the tail. All the lines he advertises are carried on in a very small building, and from its appearance he uses the non-distribution system—the implements of all his arts are distributed in all departments!"

What the Census Shows

The Department of Commerce announces that, according to data collected at the biennial census of manufactures for 1923, the establishments engaged primarily in book and job printing reported a total output valued at \$738,227,363, an increase of seven per cent as compared with 1921, the last preceding census year.

Of the total for 1923, \$549,105,738 was contributed by receipts from job printing (including "ready prints," machine composition for others, bookbinding and blankbook making, electrotyping, engraving,

lithographing, etc.), \$144,912,414 by receipts from the printing and publication of books and pamphlets, \$30,832,151 by receipts from the printing of newspapers and periodicals for publication by others, \$599,617 by receipts from music printing, and \$12,777,443 by miscellaneous revenues.

Of the 10,075 establishments reporting for 1923, 8,829, or 87.6 per cent, were located in twenty-one states, as follows: New York, 1,923; Illinois, 1,146; Pennsylvania, 901; California, 678; Ohio, 625; Massachusetts, 585; Missouri, 385; Michigan, 333; New Jersey, 306; Minnesota, 224; Texas, 221; Indiana, 209; Wisconsin 190; Iowa, 177; Washington, 174; Maryland, 168; Connecticut, 156; Georgia, 111; Oregon, 107; Nebraska, 105, and Virginia, 105.

Howard Employees Have Banquet

Heads of departments and expert papermakers of the Howard Paper Company, Urbana, Ohio, were the guests of Ward Howard, vice-president of the company, at the fifth annual banquet given by Mr. Howard at the Douglas Inn on Sunday night, January 11. Thirty-eight men were seated around the banquet table, which was presided over by Mr. Howard.

Following the banquet, Superintendent of Schools C. W. Cookson gave a short address on "Coöperation," with reference to teamwork between employees and employers, factories and the public, and among the public in general. Short addresses were also given by John Yerdy, mill superintendent; Harry Legge, assistant manager, and Mr. Howard.

Following this program, Mr. Howard awarded prizes to five employees who had made the best record for production and efficiency during the last year. Truman Mathers, Walter Mulligan, Raymond Colbert and Claud Bishop, expert papermakers, were each presented with a solid gold Howard watch. Dave Modena, of the beater department, was awarded a chest of community silver.

Reduction on Numbering Machines

The American Numbering Machine Company, Brooklyn, has made a sizable reduction in the price of stock models 30 fivewheel and 31 six-wheel typographic numbering machines, which were formerly priced at \$16 and \$18 respectively. The reduction is approximately twenty-five per cent, the new prices being \$12 for Model 30 five-wheel machines and \$14 for Model 31 six-wheel machines. The machines themselves have not been changed in any way whatsoever, but are of the same standard that the American Numbering Machine Company has been making for The manufacturers feel the past years. that by making this change in price they will receive larger volume of sales, increase production and, in turn, lower costs.

Graduation Exercises

Eighteen graduates were awarded diplomas at the fifth semiannual commencement exercises of the Empire State School of Printing recently held at Ithaca, New York. A number of members of the New York State Publishers' Association attended. The commencement speaker was Charles H. Betts, editor and publisher of the Lyons Republican. William O. Dapping, editor of the Auburn Citizen, was another speaker. John W. Baker, chairman of the Committee on Education of the New York State Publishers' Association, presided. Ross W. Kellogg, director of the school, presented the diplomas to the graduates.

d

A Month of Crimeless News

The daily newspapers of Chicago have been requested to observe the month preceding Easter as a period when news about crime and scandal should be crowded to the rear, and religious and constructive questions should be put to the front. The request came from the congregation of the Olivet Institutional church, of which Rev. Norman B. Barr is pastor and superintendent. After the pastor's statement of the value of such a plan, the congregation unanimously passed resolutions which have been sent to the editors of the daily newspapers in Chicago.

The same subject was urged in a sermon by Rev. F. E. Davidson, pastor of the Austin Boulevard Christian church, Oak Park. "The newspapers claim that the people want news of vice and scandals," said Mr. Davidson. "It would at least be an interesting experiment for the papers to test out public sentiment by at least one month's trial."

Advertise to Ultimate Consumer

During 1925 it is the plan of the Hampshire Paper Company to concentrate its advertising in a selected group of cities, where the sale of Old Hampshire Bond will be stimulated by intensive campaigns in the leading newspapers. This is in line with the established policy of the company - to make its advertising at all times perform the most effective work in behalf of the printers, engravers, lithographers and stationers who sell Old Hampshire Bond to the ultimate consumer. The campaign was put in operation on February 24. The cities selected were Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Indianapolis, Kansas City, Los Angeles, Louisville, Minneapolis, New York, Philadelphia, Pittsburgh, Portland (Oregon), Richmond, Rochester, St. Louis and San Francisco.

In Memoriam

WILLIAM L. ROBERTS, the managing director of the New York Employing Printers' Association, died suddenly on March 16. Mr. Roberts had directed the affairs of the big printers' organization for the last fourteen years. We had the pleasure of his acquaintance soon after he accepted the position, and found him a man of more than ordinary ability and of a quiet and pleasing disposition. As such, he brought the association's services to the membership to a high degree of efficiency. His interest in the personal welfare of the members was keen. His genial nature and readiness to work hard and cooperate in every movement for the betterment of the industry will long be remembered.

FINCH CLARKE, Chicago manager of the Hamilton Manufacturing Company since 1896, died at his home in Chicago on February 15 from pernicious anemia. Mr. Clarke had a host of friends among the printers of the city.

A. L. WHITAKER, founder of the Whitaker Paper Company, died on March 3 at his residence in East Walnut Hills, Cincinnati, at the age of sixty-six. He had been ill for more than a year and had retired from active business.

Mrs. Julius Lang, president of the Fuchs & Lang Manufacturing Company since 1902. died at her Brooklyn home February 27. She was born in Hamburg, Germany, March 22, 1852, her maiden name

being Mathilde Elizabeth Stricker. On May 27, 1873, she was married to Julius Lang, who had already laid the foundation of the Fuchs & Lang Manufacturing Company. In 1869 Julius Lang started in the lithographic supply business in New York city, and in 1872 he took into partnership John A. Fuchs. In 1892 the business was incorporated under the name of the Fuchs & Lang Manufacturing Company, Julius Lang being the controlling stockholder.

Personal and Other Mention

THE executive offices of the Eastern Manufacturing Company have been moved to the new Chamber of Commerce building, 80 Federal street, Boston.

THERE are now 128 public and private schools in the United States giving instruction in the operation of the linotype. Not all are linotype schools, however.

THE Jaenecke-Ault Company announces the removal of its Chicago branch from 519 South Dearborn street to 620 West Adams street, where it will have larger quarters.

THE McLaurin-Jones Company recently issued a neat little sample book of non-curling gummed papers. It is without doubt the finest of its kind ever issued.

THE National Association of Stationers, Office Outfitters and Manufacturers will meet in annual convention at the Pantlind Hotel, Grand Rapids, Michigan, from October 12 to 16. As Grand Rapids is one of the centers for the manufacture of office furniture, its choice as a convention city seems a happy one.

THE executives of William T. Mullally, Incorporated, New York publication advertising agency, recently held a meeting of all of their staff, which was addressed by Robert E. Ramsay, vice-president of James F. Newcomb & Co., Incorporated, New York, on the subject of "Effective Direct Advertising." The meeting was held at the Advertising Club of New York.

THE S. D. Warren Company, Boston, has been mailing to printers and paper jobbers a well laid out and printed sixteenpage booklet called "More Business Through Mailing Cards." It is printed on Cameo Post Card in different tints and weights. It contains a great deal of information and many valuable suggestions.



Instructors and Graduates at the Commencement of the Empire State School of Printing, Ithaca, New York

Commencement exercises at which Charles H. Betts, of the Lyons Republican, was the speaker, followed a luncheon at the Ithaca Hotel. The photograph shows ten members of the graduating class of eighteen. The others, having left school before the exercises, were working at the trade and did not return for the commencement.

CLIFTON R. HUNN was elected vice-president of the Jaenecke-Ault Company at its recent annual meeting in Newark. Together with the western manager, Robert H. George, Mr. Hunn will have charge of the western business of the company.

NORMAN S. GITHENS, for the past four years advertising manager of the F. Wesel Manufacturing Company, Brooklyn, has established an advertising service in the Printing Crafts building, New York city. He will specialize in industrial advertising.

"THE MEN YOU DEAL WITH" is the title of an eight-page circular printed in three colors and recently mailed to the trade by Bradner Smith & Co., Chicago. It gives an abbreviated biography of executives and salesmen of the big paper house. As the printer responsible for the job did not put his imprint on the circular we can not give him credit for his pleasing work.

THE George H. Morrill Company, ink manufacturer, announces the appointment of L. S. Allstrum, its district manager in Chicago since 1918, as general sales manager of the company. The appointment became effective April 1. Mr. Allstrum will have his headquarters at the home office in Norwood, Massachusetts. Edmund J. Shattuck, of the Los Angeles office, has been appointed to the Chicago office.

At the stockholders' meeting recently, The Cargill Company, Houston, Texas, increased its directors from three to five. P. T. Pearce, sales manager, and J. B. Cadwell, secretary-treasurer, are the new directors. Mr. Pearce was also elected second vice-president, with charge of sales and advertising. The company has recently started construction of a new store, office and factory building to cost \$200,000, to be built of brick, steel and concrete, and to cover seven and a quarter city lots.

"Westvaco Inspirations for Printers" No. 3 has arrived, full of beautiful and inspiring examples of good printing. It seems that this publication is improving with each issue, which is as it should be but seldom is. In the present issue the four-color reproductions stand out as superior to what is usually produced in this line, even in mailing pieces of the highest grade, while the typography and black halftone reproductions leave nothing to be desired. We most heartily congratulate the publishers upon the result of their effort.

J. S. Wodyer, representing Edwards Dunlop & Co., printers' supplies, Sydney, Australia, will arrive in the United States at the end of the month for the purpose of making business connections with concerns manufacturing printers' supplies. As Australia is one of the most promising markets in this line, and as Edwards Dunlop & Co. are doing an extensive business all over the Australian continent, it will without doubt be an easy matter for Mr. Wodyer to make such connections. He may be addressed at the Ludlow Typograph Company, 2032 Clybourn avenue, Chicago.

"Monitor Thermaload Starter" is the title of Bulletin No. 106 recently mailed out by the Monitor Controller Company, Baltimore. It is a twelve-page booklet printed in black and blue on fine enameled stock, and contains a wealth of information about motors and starters.

The tenth international convention of the National Association of Purchasing Agents will be held in Milwaukee from May 25 to 28. In conjunction with the convention an exhibition of manufactured products will be held in the Milwaukee Auditorium, where the craftsmen's exhibition was held last year.

Tuesday, March 10, there were shipped from the warehouse of the Cromwell Paper Company, Chicago, packages of tympan paper to Colombia, South America; Seville, Spain; Havana, Cuba; Stockholm, Sweden; Illustrated News, London, England, and Melbourne, Australia. As the Cromwell company has no foreign agents, and as The Inland Printer has subscribers in these cities, the advertising manager of the Cromwell company has graciously credited the orders to the advertising value of The Inland Printer.

THE Harold M. Pitman Company, well known manufacturers of engravers' metals, have recently awarded a contract to the Austin Company, of Cleveland, for the esign and erection of an additional unit for the plant at Cicero, Illinois, to be used for the manufacture of silver nitrate and collodion. The new building will be a steel frame of mill-type construction, known as an Austin Standard No. 2 building, with an addition to be used as a laboratory. This is the second contract awarded the builder by the Pitman company within a year.

A proof press without a tympan has recently been built for Barnhart Brothers & Spindler by Vandercook & Sons, Chicago. Hitherto tympans have been required on all presses on which type impressions are made—to compensate for the inaccuracies of the printing surfaces and of the machines. The reason for the new machine is to find out if type can be made so accurately that it will print perfectly without a tympan; thus the new press will test the accuracy of every type cast. If now the electrotypers and the engravers would adopt and use such presses, time lost on makeready would be a thing of the past.

CHAIRMAN LEARY of the committee of arrangements for the craftsmen's convention in Omaha August 10 to 12 announces that the Fontenelle Hotel will be headquarters for the principal activities during the Delegates and visitors are convention therefore advised to make reservations with the Fontenelle Hotel direct. Arrangements have also been made with the Northwestern railroad for a special train to be known as the "Craftsmen's Special." This train will leave Chicago for Omaha about 6 P. M., August 9. This will give all the members from points east of Chicago the opportunity to meet in Chicago and get well acquainted on the trip to Omaha.

THE L. L. Brown Paper Company announces the appointment of the Stanford Paper Company, of Washington, D. C., and the Satterthwaite Paper Company, of Philadelphia, as agents for Greylock ledger.

THE Mechanical Devices Company, Aurora, Illinois, will shortly put on the market an ink distributor embodying the original Poffenbarger patent. Improvements have been made on the device during the last year, and it is now said to give to the platens an ink distribution as good as on any cylinder, if such is possible.

THE Dill & Collins Company recently mailed to the trade a four-page circular printed in four colors on Old Ivory Coated Book. It illustrated two Locomobile sport models, one in red, the other in dark green. The beautiful printing was done by the Genesee Press, Rochester, New York.

The general sales offices of the Printers' Manufacturing Company, the manufacturers of Monomelt or "Single Melting System," have been moved from Minneapolis to 417 South Dearborn street, Chicago. The eastern states are being served by the New York office in the World building, while the far west area is looked after by the Los Angeles office.

PRESIDENT SWARTZ of the Intertype Corporation reported \$853,150.67 as the net profits from intertype sales during 1924. This was about twelve per cent less than the profits of 1923, which was the best year in the history of the corporation. The total assets now represent a value of \$6,902,328.03. Mr. Swartz also announced that the executive offices of the company on May 1 would be moved to 1440 Broadway, New York city. The officers were reëlected.

THE School of Commerce of Northwestern University, Chicago and Evanston, announces for the second semester, 1925, a course in the Mechanics of Publishing, with William A. Kittredge as instructor. The course includes a "study of the best standards of practice in typography, from the point of view of purpose, legibility, contrast, form, balance and harmony, together with considerations of processes of engraving, electrotyping, stereotyping and printing." Two-hour classes are held Friday evenings until May 23.

Some time ago we called attention to the unfortunate oversight when printers and others did not place correct addresses on their stationery. Recently we received from a Michigan subscriber a request to locate the manufacturers of Peerless clamps for paper-cutters. It seems that our correspondent had bought these clamps some time ago and had found them so satisfactory that he wished to place a repeat order. But on the circular the salesman had left there was neither name of the manufacturer nor any indication where to buy the clamps. Both the manufacturer and the printer had overlooked the most important point in direct advertising: the place where the article may be obtained.

THE INLAND PRINTER | WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

Address all Communications to The Inland Printer Company 632 SHERMAN STREET, CHICAGO

Vol. 75

APRIL, 1925

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Buraeu of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly. remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents: to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London,
W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C.,
England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sudney, and

England.
ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEK. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France,
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg,
South Africa.
OUDSHOONN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is

RUSINESS OPPORTUNITIES

FOR SALE — Job printing plant in the heart of Cleveland East Side business district: one 10 by 15 and one 12 by 18 Miller fed N. S. gordons (less than eighteen months old), one 8 by 12, one 10 by 15 O. S. C. & P. gordons in excellent condition, all with full length fountain, counter, etc.; modern composing room, 34-inch Oswego cutter, perforator, punch, stitcher and round cornerer; in one-story modern factory building, 37 by 58 feet, concrete floor, complete heating plant, well lighted, less than two years old; building on lease or sale as may be decided by purchaser of plant; terms. W. R. C., 301 Orange street, Ashland, Ohio.

PRINTING PLANT FOR SALE, complete or any part desired, including 44 by 64 Cottrell cutter and creaser, 1 Monarch gluer, 1 circular saw, 2 No. 4 Miehles size 29 by 41, one 44-inch 20th Century cutter, 2 No. 00 Miehles size 43 by 56, one 8 by 12 Gordon, one 12 by 18 Gordon, one 10 by 15 Gordon, one 14 by 22 Universal. Telephone Beekman, 1034, or write HOOD-FALCO CORPORATION, 19 Cliff street, New York, N. Y.

MAKE US AN OFFER—Printing plant for sale consisting of two platen presses, 13 by 19 Thompson Universal, 10 by 15 Klymax automatic C. & P., plenty of type, bookbinders equipment, complete office equipment; located in the heart of New York city; \$5,000 a year business, can be tripled; easy terms for the right party. A 238.

COMPLETE JOB PLANT: 2-revolution pony, 12 by 18 new Miller feeder, 4 jobbers, power cutter, power perforator, punch, 6 cabinets, large quantity wood and metal type, for \$5,000; good terms. Sold in lots, also. PECKHAM MACHINERY CO., 1328 Broadway, New York city.

PRINTER with executive ability to manage private plant on profit-sharing basis or lease; must be willing to assume responsibility and work himself in all parts of the plant; union man preferred; located Chicago. A 233.

FOR SALE — Two-man print shop; established 18 years; possession in June. COLONIAL PRINTING CO., Mansfield, Ohio.

FOR SALE

NEW AND MODERN STYLE used equipment for the printer. At this time we are offering many good used machines, some overhauled in our shop and others which we can ship direct from the user as follows: Ludlow typograph machine several years old with electric pot, two cabinets, 21 fonts matrices and A. C. motor and other extras, for sale at half price f. o. b. Chicago; 25 by 30 bed small Miehle for small job work; 25 by 31 Scott, 23 by 30 pony Century Campbell presses; 26 by 39 Optimus, carrier delivery to take 24 by 36 sheet, good press for newspaper and job work, price including 1½ H. P. practically new Kimble variable speed motor \$2100: 34 by 48 two-revolution Miehle; 25 by 30 bed fast Pony Miehle; 34-inch Oswego cutter; 48-inch Seybold auto-clamp cutter; 39 by 52 and 46 by 62 good strong Huber 2-revolution presses for newspaper and publication work: 14 by 22 style 5-C Colts and Laureatte presses; stock of new C. & P. presses, Hamilton wood and steel furniture, cutters, stitchers, proof presses, saws, complete outfits. WANNER MACHINERY COMPANY, 716 S. Dearborn street, Chicago.

COMPLETE DAILY NEWSPAPER PLANT — 16-page Web, Models 14 and 8 linotypes, Ludlow with matrices; complete plant, installed where wanted in 30 days; price \$20,000, good terms. PECKHAM MACHINERY CO., 1328 Broadway, New York city.

FOR SALE — Type Foundry equipment with well-established profitable mail order trade; 4 casters, 10M mats, complete stock desirable faces; easily moved anywhere; quick if you want an established paying business. A 235.

FOR SALE — We offer used Kidder roli feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE — Potter offset, Hoe direct litho, 20 by 25 bronzer, 74-inch Sey-bold cutter, 64-inch Seybold cutter, 82-inch Seybold knife grinder. MASON & MOORE, Inc., 28-30 E. Fourth street, New York city.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

FOR SALE — One 30-inch Piper two-beam ruling machine in good condition; well crated and ready for immediate shipment. HAY TRADE JOURNAL, Canajoharie, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Two Lanston monotype keyboards in excellent working condition. For further information apply to THE AVE MARIA PRESS, Notre Dame, Ind.

FOR SALE — 40-inch Sheridan "New Model" paper cutter. A 202.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON Send for booklet this and other styles,

The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. Illustrated circulars on request.

E. L. MEGILL, Pat. and Mfr. 761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.



HELP WANTED

Bindery

STOCK CUTTER and paper ruler wanted; must also understand perforating, punching and stitching machines. Give all details in first letter; open shop. OKLAHOMA PRINTING CO., Muskogee, Okla.

Composing Room

WANTED — Practical compositor with managing ability to take charge of composing room and press room, comprising five jobbers and one cylinder press; three compositors employed; all part of a progressive commercial and bank lithographing concern employing thirty-five people in factory; plenty of chances for advancement. Give age, experience, references and salary wanted. A 241.

WANTED — A real compositor; a man who knows how to manipulate type faces and borders, a man who is a master in his craft, a man with ideas, who can plan and lay out work for others and work with them to accomplish results. For such a man there is a splendid opportunity with one of the largest printing concerns in Boston; open office. Address in confidence. A 232.

JOB AND AD COMPOSITORS — For big well-equipped plant in small city; union; scale \$44; steady work year around; ideal working conditions. This is a chance to better yourself. Only experienced men of good character need apply. KABLE BROTHERS COMPANY, Mount Morris, Ill.

WANTED — A competent and artistic job compositor — one capable of laying out work; if the right man, position will lead to foremanship; working conditions ideal; new building with practically all new equipment; climate ideal; living expenses moderate. A 243.

WANTED — A high-grade young compositor to assist foreman in laying out work, some page revising, etc. A 242.

Executive

MAN well versed in estimating to be assistant to manager of moderate sized printing house; experience and references necessary. INTELLIGENCER PRINTING COMPANY, Lancaster, Pa.

FOREMAN for printing department of Pacific Coast bag factory making cotton and burlap bags; must be qualified pressman, able to get quality production and understand stereotype work, engraving, record keeping of costs, filing of mats, copies, plates, etc.; good opening for a man of executive ability able to plan work and get results; well equipped plant in good mechanical condition. Answer fully, giving complete former experience, age, qualifications and salary expected. SUPT., BEMIS BROS. BAG CO., Seattle, Wash.

FOREMAN — Medium-sized plant, New York city; one thorough in composition and presswork; experienced; executive ability; open shop. A 95,

Managers and Superintendents

PRINTING SUPERINTENDENT — Exceptional opportunity for the right man to connect with a big progressive concern doing close to a million dollars' worth of business annually; only men with long experience in highest class of catalogue and advertising printing need apply. We want a REAL executive with a record as a money-maker. Apply in strict confidence, giving full particulars in first letter; enclose some kind of a snapshot photo if possible. A 236.

SUPERINTENDENT-MANAGER for modern plant doing \$75,000 better class of commercial and publication work; must be thoroughly competent to manage help, do the buying, plan sales, etc.; salary commensurate with ability; state age, present salary, full details of experience and references. Replies treated confidentially. SCHENECTADY ART PRESS, Schenectady, N.Y.

PRINTING SUPERINTENDENT, thoroughly experienced executive on sales books or similar specialty; take complete charge; excellent opportunity. State full qualifications, age, salary. NATIONAL SALESBOOK CO., Long Island City, N. Y.

Miscellaneous

LEARN LINOTYPING OR INTERTYPING AT HOME spare time study; steady work for \$55 a week. The Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short time offer. THALER SYSTEM, 24 Legal bldg., Washington, D. C.

Office

WANTED — A young practical printer who has had some experience in estimating for a front-office job and customer contact work. A 237.

PRODUCTION MAN WANTED—Preferably one who has a practical knowledge in printing or lithographing; he will be expected to speed up work of large plant in large southern city doing general commercial work in printing, lithographing and engraving. Correspondence confidential. A 239.

SALESMEN — Who can get good inquiries for genuine steel die embossed stationery; good commission. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION - Learn to operate Milo Ben-INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate mild bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at triffling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country: established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. EMPIRE SCHOOL, 206 E. 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

ORIGINAL DRAWINGS for letterheads, catalogs, books, labels, \$1 up. Pencil sketches free. Cuts furnished reasonably. LEE CRESSMAN, Washing-

SITUATIONS WANTED

Composing Room

ALL-AROUND COUNTRY PRINTER with five years' experience; prefer job with chance of advancement on daily, but will consider any other job; 25 years old, sober, single, willing to work and will consider any location; no roamer. What's your job and wages? A 234.

COMPOSING ROOM FOREMAN, experienced in large shops, desires position; educated, reliable, capable and efficient; can handle men and produce results; a real go-getter; excellent references; non-union. A 86.

YOUNG MAN, with some experience, desires position with firm needing an apprentice; willing to work; wages no object. A 231.

EXPERIENCED MONOTYPE MAN wants position operating slug caster.

DO YOU NEED AN EXECUTIVE?—A young man with successful experience as foreman, superintendent, estimator, buyer and selling experience, is open for a position; he is now employed and giving satisfactory service; knows how to manage and produce high-grade printed salesmanship and other classes of printing, but does not pose as an expert advertising man. A 150.

Managers and Superintendents

SUPERINTENDENT OR MANAGER—High-grade executive with exceptional ability in efficient plant organization and management, estimating, and cost systems, wants situation; formerly printing instructor; practical printer with lithograph experience; open shop; middle west. A 171.

Pressroom

MECHANICAL SUPERINTENDENT or pressroom foreman available; has a reputation for managing large plants successfully, knows presswork thoroughly, rotary or flat bed, expert on color; gets results without disturbance. A 240.

CYLINDER PRESSMAN, first-class, can handle tip-top presswork, wants to hear from firm that knows how to print; can deliver the goods. P. O. BOX hear from firm that 592, St. Paul, Minn.

WANTED TO PURCHASE

WANTED FOR CASH — Harris two-color automatic press, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — Small electrotype plant. Give list of machines and particulars.
A 215.

BUSINESS DIRECTORY

Advertising Service

"YOUR HOUSE-ORGAN SERVICE brings customers and does wonderful work in getting a hearing with buyers for our salesmen," says one subscriber to our "Tabloid" House-Organ Service. Exclusive territory. PRAIGG, KISER & CO., 222 E. Ontario street, Chicago.

Bookbinding Machinery

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill. Stripping ma-chines, strip end trimmer, perfect collator.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

BARNHART BROS. & SPINDLER - See Typefounders. Brass Rule

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. AMERICAN TYPE FOUNDERS CO .- See Typefounders.

SAVE THE ORIGINALS (Type and Engravings): PRINT FROM ACCURATE PLATES

FOR FLAT PRINTING: Specify Elgin Shaved Plates. FOR ROTARY PRINTING: Specify Elgin Shaved and Curved Plates.

There Are Reasons. Ask Your Platemaker, or Us.

BERTEL O. HENNING SALES AGENCY, 608 South Dearborn Street, Chicago, Illinois ELGIN BENDING MACHINE CO., Elgin, Illinois

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Chase Manufacturers

BARNHART BROS. & SPINDLER - See Typefounders.

Composing Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS, & SPINDLER - See Typefounders,

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Duro Overlay Process

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 534x9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER - See Typefounders.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Gummed Paper, Gummed Tape

C. J. VANELLA & COMPANY, 87 Duane street, New York city.

Hand-Finished Metal Rule

TAYLOR-MADE, "nonworkupable" column rules are favorably known from coast to coast. Get the best; they cost less, Get catalog. W. E. TAYLOR, 213 W. 40th, New York city. Est. 1920.

Ink Mills-For Regrinding

BARNHART BROS. & SPINDLER - See Typefounders.

Job Printing Presses

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel paper knife grinders.

Live Stock and Poultry Cuts

CHAS. L. STILES, Station F., Columbus, Ohio.

Low and Ribless Slugs on the Linotype

THE NORIB low slug and rule caster casts 6-point 30-ems ribless low slugs, and any length 5-9-point ribless border or type slugs, all of even thickness and exact height, on the ordinary (universal) mold of the Linotype or Intertype, with ordinary liners and slides; operation same as recasting ribbed slugs; price \$10.00 prepaid. THE NORIB CO., 139 Seventh avenue, New York city.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Utility Safety Heaters stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MA-CHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Paper Cutters

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presse

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery; Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO., Stereotype rotaries; stereo and mat machinery; flat bed web presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.-Kelly presses, Klymax Feeder Units.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

BARNHART BROS. & SPINDLER - See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis: 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.: 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROS. & SPINDLER — See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.
Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

BARNHART BROS. & SPINDLER - See Typefounders.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

BARNHART BROS. & SPINDLER -- See Typefounders.

Over 1400 Printers in Canada and Foreign Countries Pay \$4.50 and \$5.00 a Year to Read The Inland Printer

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders

BARNHART BROS. & SPINDLER - See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Saw Trimmers

BARNHART BROS. & SPINDLER - See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J. LESLIE D.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER - See Typefounders

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

C. J. VANELLA & COMPANY, 87 Duane street, New York city

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave: Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South: Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First ave.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steet chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, streec casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO .- Boston Wire Stitchers.

BARNHART BROS, & SPINDLER - See Typefounders.

Wood Goods

BARNHART BROS. & SPINDLER - See Typefounders.

Wood Goods-Cut-Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

BARNHART BROS. & SPINDLER - See Typefounders.



Redington Counters

Old Friend of every

F. B. REDINGTON CO. 109 South Sangamon Street Chicago

Motors and Controllers

For Every Printing Requirement

CLINE ELECTRIC MANUFACTURING CO. SAN FRANCISCO CHICAGO **NEW YORK**

to you. Write for it today.

If you are interested in speed and product in the job printing business, our book on the M-24 and Autofede will be valuable If you are interested in speed and profits

LISENBY MANUFACTURING CO. 222 North Wabash Avenue, Dept. A. CHICAGO, ILL



FINE ENGRAVED

Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely. KING CARD COMPANY

Samples.

S. E. Cor. Broad & Spring Garden Sts., Philadelphia, Pa.

Complete Service for the Printer

We are equipped to make immediate deliveries of composing room equipment, also various lines of printing machinery.

DAMON TYPE FOUNDERS COMPANY, Inc. NEW YORK BALTIMORE PHILADELPHIA

BE A LINOTYPE OPERATOR

Bennett holds world records on the Linotype. He has been conducting the world's best known typesetting school since 1915. Both Linotype and Intertype instruction. Practical course, six weeks, \$60; correspondence course with keyboard, \$28; Sinclair's famous mechanical book, \$10. Write for literature and learn what Bennett's School has done for men like you. Milo Bennett's School, Toledo, Ohio.

LIKE MILO BENNETT

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

Increase Your Profits By Using

WETTER Numbering Machines -



For Numbering and Printing at One Impression

We do not know what it costs you to have your work numbered outside, but you probably can do it at a lower cost in your own plant and on your own printing presses with Wetter Numbering Machines, and many forms can be made up so that the numbering can be done at the same time you print. The machines will pay for themselves on a few runs.

Sold by All Type Founders and Dealers

WETTER NUMBERING MACHINE CO., Atlantic Ave. and Logan St., BROOKLYN, N.Y., U.S.A.



The GRADUATED Key

This Quoin appeals to every printer who requires the best for all purposes, for it combines every advantage without a fault. A direct spread; positive holding power, against wood or metal; locks quickly, by one turn of key; assures perfect register and wonderful durability.

Made in three sizes, Nos. 0, 1 and 2, agreeing and working with the Wickersham Quoins of earlier construction.

Sold through reliable dealers in all countries. But if your dealer does not carry them in stock, or refuses to serve you, from the fact that his margin of profit is greater on inferior articles, we agree to supply reputable printing concerns direct.

Write for description and prices of Wickersham Quoins, in 3 sizes; Morton Lock-Ups, in 43 lengths; also Stephens Expansion Locks, 4 sizes.

Samuel Stephens and Wickersham Quoin Co.

Originators and Manufacturers

174 FORT-HILL SQUARE BOSTON, MASSACHUSETTS



 ${\bf A}$ **PROOF** that the Rigid Bed principle of construction is best for composing room presses —

THE PROOFS taken by the majority of the larger printing and publishing plants in the United States are produced on

Vandercook Rigid Bed Composing Room Presses

MORE "PROOFS" and description of the machines sent on request. There is a model built on the Rigid Bed principle suited for every printing office, the smallest as well as the largest. The latest Vandercook is a four-color proof press with power ink distribution and Vandercook Register System for the rapid register of color plates. We have recently greatly increased the production of our machines and have added more distributing points in this and foreign countries.

Vandercook & Sons Originators of the Modern Proof Press 1716-22 W. Austin Ave., Chicago, Ill.

UPRIGHTGRAIN Printing Base Systems

SECTIONAL · POINT SYSTEM · STANDARD AND HALFTONE HEIGHT



J.W. PITT, INC.

Home Office and Factory BATH, N.Y.

JOHN KYLE, Sales Manager, 25 East 26th Street, New York City Phone, 4989 Madison Square



8 x 8 Hook

Old Friends and New For

BUCKEYE COVER

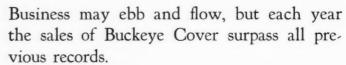


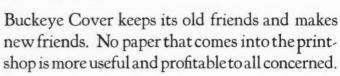
The Founder WILLIAM BECKETT

WE might say a good deal about Buckeye Cover without exaggerating its merits.

We could talk of its unusual strength, its interesting and receptive surface, its range of twelve most desirable colors, its moderate cost and the service of envelopes to match that is available.

But is anything we may say of our own goods so convincing as the fact that Buckeye Cover, though one of the oldest of cover papers, outsells all competitors by a margin that grows wider each year?





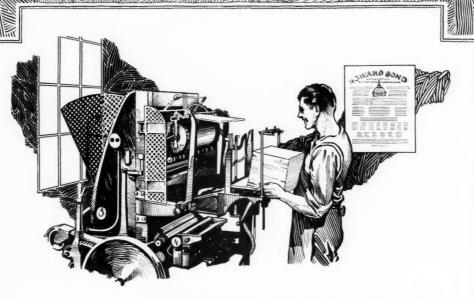


The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848

To our friends who are interested in knowing some of the possibilities of printing on Cover Paper, and who will write us on their business paper, we shall gladly send Buckeye Cover Specimen Box No. 6. It is unusually complete and suggestive.





Compare it! Tear it!

Test it!

And you will Specify it!

With a speedy press like the Miehle Vertical, Kelly or Miller it is absolutely imperative, if high speed production is to be had, to use a bond that—

1st — lies flat 2nd — is uniform in size

3rd - is uniform in weight

Howard Bond - the watermarked sulphite bond meets all of these qualifications with exactness.

Printers who have used Howard will vouch for our statements. Send for samples of thirteen colors and white and sheets for testing.

The Howard Paper Co., Urbana, Ohio

HOWARD LEDGER HOWARD LAID BOND **HOWARD ENVELOPES**

New York Office: 280 Broadway

Chicago Office: 10 LaSalle St.



Distributors of COLLINS ALGERIAN COVERS

ALGERIAN
COVERS

EVERY time we see a catalog bound in this beautiful cover paper we marvel at the result."

THE effects that can be gotten on Algerian are second to none, made possible by the wonderful surface and its excellent printing qualities."

ALGERIAN was my selection for dressing the catalog. The paper responded superbly, gorgeously. I could hardly express my delight in having it pass through my hands."

COLLINS cover papers are works of art and I know they are works of the heart as well. They are marvelously made, marvelously useful and marvelously beautiful."

Such are the comments of those who appreciate that

"Collins Cover Papers Make Fine Catalogs"

Collins Quality Cover Papers and Coated Cardboards are Sold through Distributors in the Principal Cities

Manufactured by

A. M. COLLINS MFG. CO.

226-240 COLUMBIA AVENUE

PHILADELPHIA



Success Bond

Pula for success. The logic of this is evident in Success Bond. The purpose of its makers was to produce a sheet fine enough for the most fastidious and yet so reasonable in price as to please the most practical. Success Bond is a success. It is a crisp, crackly, cockle finish sheet, suited to the private letterheads and documents of the greatest companies and used by a growing number of them. Try it. Let it play a part in your success.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

BALTIMORE, MDJ. Francis Hock & Co.	New Orleans, LaE. C. Palmer & Co., Ltd.
Dallas, TexasE. C. Palmer & Co., Ltd.	NEW YORK CITY
HOUSTON, TEXAS E. C. Palmer & Co., Ltd.	NEW YORK CITY
LOUISVILLE, KYMiller Paper Co.	OMAHA, NEB Field-Hamilton-Smith Paper Co.
MILWAUKEE, WIS The E. A. Bouer Co.	PHILADELPHIA, PASatterthwaite Paper Co.
NEWARK, N. J	PORTLAND, OREBlake, McFall Company
Springfield, Mo	Springfield Paper Co.

NEENAH PAPER COMPANY

Makers of
Old Council Tree Bond
Success Bond
CHIEFTAIN BOND
NEENAH BOND

Neenah, Wisconsin



WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





The Hand Tooled Effects of Venetian Craftsmen

Makers of Cardboards with a Backbone

Kroydon's unusual surface assumes a uniformly darker shade when treated with a hot embossing die, making possible true reproductions of the rare workmanship, and intricate hand tooling of Venetian Craftsmen.

Effects of this nature have been considered beyond the realm of paper and possible only on the finest of leathers. Kroydon is the Only Paper that will reproduce designs of this character.

Write, on your business stationery, for a copy of booklet cover issued by the Royal Electrotype Company. It is a beautiful piece of work and tells a story difficult of description.

HOLYOKE CARD & PAPER COMPANY

63 Fiske Avenue, Springfield, Mass.

KROYDON COVER

The New Distinctive Cover Paper



"How can the art of printing go on and flourish and improve unless the men working at it receive a fair income from their work?"

No printer can be considered as exercising salesmanship who gets his work by underbidding some other printer. What is wanted is a printer with sufficient courage to sell a man something better than he intended to buy and at a fair price, a fair price always meaning a fair profit to the printer.

How can the art of printing go on and flourish and improve unless the men working at it receive a fair income from their work?

One of the obstacles to a wider use of Crane's Business Papers for stationery by houses able to pay for the best is that the printer feels that his trade will not pay for such paper.

It is true that some business houses are so short sighted that they pare their stationery bill down to the last cent, but there are many to whom the idea of a better stationery has never been suggested, and the printer who suggests it first is going to get the order, and after that the repeated orders, and in addition to that their gratitude for bringing about so simple and effective an improvement.

Crane's Business Papers are not adapted to all businesses, but they are a comparatively inexpensive advertisement for any business which desires to make a favorable impression upon its correspondents.





BUSINES'S PAPERS

CRANE & CO. INC DALTON, MASSACHUSETTS



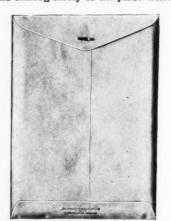
This catalog cost perhaps hundreds of dollars—in profits from the orders it will never bring. This business was lost because the advertiser mailed his catalog in a frail envelope.

Who will be blamed for this?

TRAGEDIES like this are due to inadequate envelopes.

Where will the sender of this catalog lay the blame? More than likely he'll place it squarely on the shoulders of the concern that sold him the envelope.

Just a fraction of a cent more spent on that envelope would have seen this catalog safely to the place where



This is the sturdy Improved Columbian Clasp Envelope. The name, Improved Columbian Clasp, and the size number are printed on the lower flap.

it could bring back business. That fraction of a cent "saved" sent this good book to the "Port of missing catalogs."

When your customer wants catalog envelopes you can serve him well and do yourself a good turn by showing him Improved Columbian Clasp Envelopes.

Extra-strong—full line of 31 Sizes

Improved Columbian Clasp Envelopes are made of tough stock that stands up under punishment. They don't tear easily, don't gape or give way at the seams. The Improved Columbian Clasp doesn't pull out, and doesn't tear the flap. The Clasp prongs are of malleable steel. They can be bent back and forth repeatedly without breaking.

Improved Columbian Clasp Envelopes are good for your business because they please your customers. Their unusual strength and good construction are so apparent, even to the person who knows little about envelopes, that they easily outsell less sturdy kinds.

Improved Columbian Clasp Envelopes are made in 31 useful and convenient sizes. They are carried by paper merchants everywhere. If you don't find them easily, write the General Offices of the United States Envelope Company, Cypress Street, Springfield, Mass., and you will be put into touch with a nearby distributor.

Improved COLUMBIAN CLASP ENVELOPES

are carefully inspected to maintain their high quality. They are made by the United States Envelope Company, the world's largest manufacturers of envelopes.

Eleven divisions cover the country, and assure good service to distributors. These divisions are:

Location Divi

Worcester, Mass.
Logan, Swift & Brigham Envelope Co.
Rockville, Conn.
Hartford, Conn.
Springfield, Mass.
White, Corbin & Co.
Plimpton Mfg. Co.
Morgan Envelope Co.
National Envelope Co.
P. P. Kellogg & Co.

Waukegan, III.

Springfield, Mass.
Worcester, Mass.
Worcester, Mass.
Indianapolis, Ind.
San Francisco, Cal.
Philadelphia, Pa.

National Envelope Co.
P. P. Kellogg & Co.
Withtomb Envelope Co.
W. H. Hill Envelope Co.
Pacific Coast Envelope Co.
Monarch Envelope Co.

Improved COLUMBIAN CLASP ENVELOPES



"Like a LIGHTHOUSE in a Fog"

QUIPMENT must be purchased. The general manager reaches for a catalog. On the shelf are the books of several manufacturers, all of whom make a good product. He is vaguely familiar with the names on all the books. But one catalog received more than ordinary attention from him when it arrived. Subconsciously he made a mental note to look into the product of that manufacturer in greater detail when need should arise. Need has arisen, and his fingers automatically travel to the book with the Molloy Made Cover. It stands out from all the others "like a lighthouse in a fog".

What a tremendous advantage for that manufacturer!

Are we talking about your customer's catalog? If we aren't why aren't we? In the close competition of modern selling you owe it to your customers to give them the advantage of every handicap—to utilize every legitimate means to make their catalogs compel attention.

Molloy Made Covers offer you the means to lift their catalogs into a class by themselves. Tough leather-cloth is the material, deeply embossed with a design created especially for each catalog separately. Their good looks gain immediate attention, and their ruggedness gives them a long lifetime of active service.

Every help is extended to printers to help them in selling catalogs or any other books—samples and sketches will be sent for the asking. Ask us for suggestions about a cover that will make your next book job stand out "like a lighthouse in a fog"!

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS 2859 North Western Avenue

Prospect-Fourth Building, Cleveland 126 East 84th Place, Los Angeles

300 Madison Avenue, New York Carlton Publicity, Ltd., London

MADE MOLLOY

Commercial Covers for Every Purpose

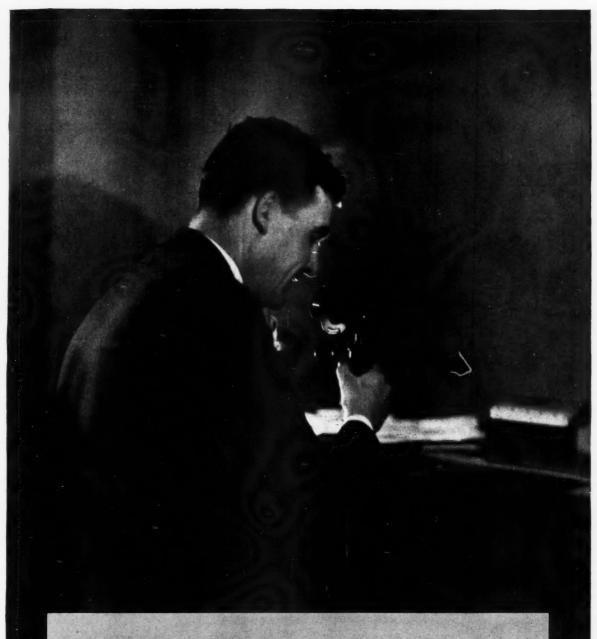




DOWN to the last package of letterheads! Someone should have ordered the new supply long ago! Never mind who is to blame, the printer is the one who must do the rushing now.

When you have to make time on a rush job, safeguard yourself on delivery and quality by using Hammermill Bond. That's a paper you can get, and it will suit your customer.

More Hammermill Bond is carried in stock by the mill and by agents in eighty cities than any other brand of bond paper in the world. Year by year more Hammermill Bond is used and more business men know about it and associate its use with good busi-



ness practice. When it is up to you to turn out a good job in a rush, play safe! Turn to your phone and call up the agent for

HAMMERMILL

THE UTILITY BUSINESS PAPER

HAMMERMILL PAPER CO., ERIE, PA. NEW YORK OFFICE, 291 BROADWAY

√ Ledger Paper

BYRON WESTON CO. LINEN RECORD LEDGER: 100% all new white rag stock. For municipal, county and state records. For the accounting of large corporations and financial institutions.

√ Ledger Paper

BYRON WESTON CO. HINGED RECORD LEDGER: This is the same paper as Weston Linen Record Ledger, with the addition of a built-in-the-paper hinge for use in loose leaf books.

√ Ledger Paper

B-W CO. WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

V Ledger Paper

B-W CO. FLEXO LEDGER: For flatopening, loose leaf ledgers. Made with a hinge in the paper.

VLedger Paper

B-W CO. TYPOCOUNT LEDGER: For the particular requirements developed by machine bookkeeping.



Byron Weston Company

DALTON, MASS.

LEADERS IN LEDGER PAPERS

RESOURCE BOND



Menasha, Wisconsin

PRINTING is not an art that may be learned quickly nor can successful results be obtained without experience. Just so with paper manufacturing. Gilbert Paper Company have manufactured at their present location for 37 years—for 30 years we have made the Resource Bond Grade, having originated this paper and grade in the American Market. It is a rag-content, tubsized and air dried sheet today, made in a plant with the most modern equipment and under the most efficient manufacturing conditions, supervised by men with years of experience in the manufacture of this individual sheet. As a result of these factors, we believe it contains today exceptional value and is a sheet which can be used in large quantities at an economy price where a quality appearance is desired.

DISTRIBUTORS

BALTIMORE, MDB. F. Bond Paper Co.	NEW YORK, N. Y
Boston, Mass	NEW YORK, N. YGreen, Low & Dolge Inc.
CHICAGO, ILL Empire Paper Co.	NEW YORK, N. Y
CLEVELAND, OHIO	New York, N. Y
DAYTON, OHIO The Buyer's Paper Co.	OSHKOSH, WISMedberry & Findeisen Co.
DENVER, COLORADO Carter, Rice & Carpenter Paper Co.	PHILADELPHIA, PA Paper House of Pennsylvania
INDIANAPOLIS, IND	PORTLAND, OREGONJ. W. P. McFall
Madison, Wis	RICHMOND, VA Southern Paper Co.
Memphis, Tenn	SEATTLE, WASHINGTONAmerican Paper Co.
MILWAUKEE, WISAllman-Christiansen Paper Co.	St. Paul, Minn Inter-City Paper Co.
MINNEAPOLIS, MINN Wilcox, Mosher, Leffholm Co.	Tulsa, Oklahoma
NEW ORLEANS, LA Julius Meyer & Sons, Inc.	Washington, D. C Stanford Paper Co.
FXPORT—Maurice O'Mears	Company New York N Y

GILBERT PAPER CO.





The Martin Cantine Company awards two prizes totaling \$200.00 in cash, every month, for skill in advertising and in printing. The January contest was won by the Franklin Printing Co., of Philadelphia, for the above process preprint of Whitman Candy advertising in The Saturday Evening Post. Printed on Cantine's Esopus. Enter samples of your own work on Cantine's Papers in these contests.

OCCASIONALLY, even the shrewdest business men need to be reminded that they can make more sales calls at less expense through printed matter than through personal contacts. Some men have yet to learn that it pays to put enough money into their printed matter to get modern illustration, harmonious typography,

Jobbers in principal cities will supply sample books Showing Cantine's Coated Papers for all printing requirements, together with particulars of monthly Prize-Honor Contests. The Martin Cantine Co., Saugerties, N. Y. Dept. 153.

good presswork and Cantine's Coated Papers.

Cantine's

COATED PAPERS

CANFOLD

ASHOKAN

ESOPUS

VELVETONE

LITHO C.1.S

Augmenting Cooper, Cooper Black and Cooper Italic

Now ready in 5 sizes

60 Point 50 Pounds \$35.00

3 A \$10.60 4 a \$7.90 \$18.50

72 Point

72 Point 50 Pounds \$34.00

HONE

command

commanding

24 Point

Weight Font
24 Point 25 Pounds \$21.25 **HOME** 5 A \$3.00 9a \$3.60 \$6.60

commanding

sizes 30, 96 and 120 in preparation



BARNHART BROTHERS & SPINDLER

Chicago Washington, D. C. Dallas Saint Louis Kansas City Omaha Saint Paul Seattle Vancouver, B. C.

Agents in Canada: American Type Founders Co., Winnipeg—Toronto Type Foundry Co., Ltd., Toronto and Montreal Also sold by AMERICAN TYPE FOUNDERS Co., all U.S.A. Branches

Linotype Caslon Old Face

LINOTYPE Typography 123

LINOTYPE Typography furnish 123

LINOTYPE Typography furnishes equipm 123

LINOTYPE Typography furnishes equipmen 123

LINOTYPE Typography furnishes equipment th 123

LINOTYPE Typography furnishes equipment that 123

LINOTYPE Typography furnishes equipment that both guides 1234

LINOTYPE Typography furnishes equipment that both guides 1234

LINOTYPE Typography furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It SIMPLIFIES 1234

LINOTYPE Typography furnishes equ ipment that both guides and responds to design, meeting every demand THAT 1234

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT that both guides and responds to design, meeting every demand that can be made on type. IT SIMPLIF 1234

LINOTYPE Typography furnishes equipment that both guides and responds to design, meeting every demand that can be made on type. It simplifies the practice OF AMBITIO 1234

LINOTYPE TYPOGRAPHY FURNISHES EQUIPM ent that both guides and responds to design, meeti ng every demand that can be MADE ON 1234 LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT both guides and responds to design, meeting every demand that can be made on type. It simplifies THE PRAC 1234

6 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES and responds to design, meeting every demand that can be made on type. It simplifies the practice of ambitious composition, and as an actual part and result of that simplification gives the Linotype USER THE MA 1234

MODERNIZED FIGURES-1234567890-are made for all sizes and will be regularly furnished unless Old Style are specified

Swash Characters

ABCDEGMNPTY
Included with all fonts

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

BORDER: 12 Point Nos. 1024, 1061L, 1061R and 1069 in combination, with 6 Point Matrix Slide No. 252



along definite lines, the next step is to fan the spark of interest into the fire of action. So each Warren advertisement invites business men to write for the Warren Direct Advertising pieces.

The Warren booklets have received wide recognition as valuable helps in planning direct advertising. Each deals with an aspect of selling that manufacturers and merchants are apt to overlook.

For example: "Let's be Misers with Golden Selling Hours' tells how a large part of the work usually imposed upon the salesman can be done better, more quickly, and at lower cost, by good direct mailings. With

seen them, you can get copies free, from any paper merchant who sells Warren's Standard Printing Papers—or by writing direct to S. D. Warren Company, 101 Milk St., Boston, Mass.

PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding



"Good Shot!"

The skillful youngster wins the most marbles. As straight shooting counts in marbles so does it count in advertising. To be effective, your customer's printed matter must be planned from the right angle, aimed straight, and skillfully delivered. Illustrations ably handled and accurately reproduced will help him to hit the mark. That is the kind of illustrations we make.

Let us work with you

CRESCENT ENGRAVING CO. KALAMAZOO, MICHIGAN

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it! Send for sample.

TRIANGLE INK AND COLOR CO. Inc.

MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

Main Office: 26-30 Front Street Brooklyn, N.Y.

equipment, etc.

positions wanted.



YOUR MARKET

THE INLAND PRINTER contains an

advertising section, part of which is

an exchange for those wishing to buy or sell printing and newspaper plants,

Another part of this section which both employers and employees watch

closely, lists positions available and

When you are in the market for a posi-

tion, an employee, machinery to buy or

sell, do not forget this service. The cost

Service Office: 13 So. 3rd Street St. Louis, Mo.

ASK FOR IT

Every printing plant employing six or more people should have as a ready reference a complete copy of

The New 1925 Catalog

with Jull Prices and Discounts

WHAT IT CONTAINS

72 pages of illustrated and described items in steel Shop and Office Equipment that find a practical place in every printshop.

Tear out the below coupon and mail it for your copy

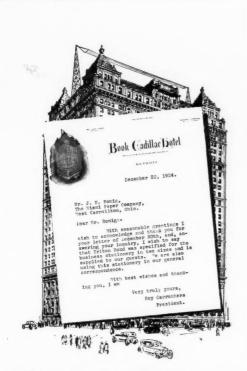


of such advertising is very reasonable.

Classified Advertising Section

THE INLAND PRINTER

632 Sherman St., CHICAGO



When Paper Represents

"Newest of the World's Luxurious Hotels"

"You will find at the new 29-story Book-Cadillac Hotel in Detroit every luxury and convenience that the finest of European or American hotels provide. But you will discover also, a managerial policy that gives thoughtful consideration to individual requirements."

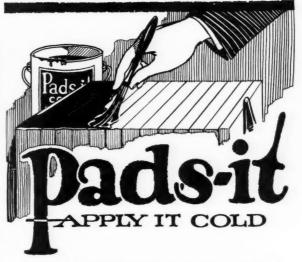
Such is the news that the Book-Cadillac people are telling the traveling public by means of extensive advertising.

Recognizing the fact that every detail which represents it to the public should testify its character, the management uses, and supplies to guests, letterheads that are dignified and beautiful. They are lithographed on clear white, watermarked TRITON BOND.

Triton's a sturdy, crackly bond paper over whose surface a pen glides smoothly. It's a happy choice for the great quantity of stationery that a large hotel must use, because its quality is adequate and its cost is moderate.

THE MIAMI PAPER CO., West Carrollton, Ohio.





Pads-it is the padding cement that remains flexible. It is intended for those who do not want a hot padding compound. Anyone can get a perfect padding job with Pads-it—apply it cold—always ready for instant use—no waiting.

"5-A" Rubber Tablet Glue

5, 10, 20 30, 60 pound tins



Red White Green

There is a quality in 5-A Rubber Tablet Glue—a hot padding glue which dries quickly and remains flexible permanently. "5-A" will not mold or separate and requires no cheese cloth reinforcement. It is made from a carefully selected formula which has been tested under every condition to which a padding compound might possibly be subjected.

It Will Pay You to Send the Coupon Below and Secure a Trial Order

The Commercial Paste Company

Makers of 37 Different Adhesives

Dept. 41

Columbus, Ohio

THE COL	MMERCIAL PASTE CO. Dept. 41, COLUMBUS, OHIO
Gentlemen	
3	☐ Send us a tryout of Pads-it.
	☐ Send us a tryout of "5-A"
	Name
	Address
	Town State



This Is a Photograph of One Section of Our Middletown Warehouse

TT shows three hundred thousand dollars worth of Enamel Book in storage. We I have Duplicates of this Warehouse in Cleveland, Detroit, St. Louis, and Los Angeles. We distribute each month from the Five Largest Coating Mills in the country, approximately from twenty-five to thirty carloads of Enamel Book Seconds.

Our re-assorted seconds come from the finest leading brands of Enamel Book Papers. Every brand we sell in Seconds is a "Tiffany" of the Paper Trade.

Obviously, we can't sell these nationally known papers under their own Trade Names, but we sell them under our own trading names.

"POLARIS" (The North Star) is the widest known and emphasizes the "cold glittering star" fact that it is the Greatest of all Values in Enamel Book Papers.

We have hundreds of specimens of the finest examples of The Printers' Art in our files that were printed on our Seconds.

A Postal or a Wire to our nearest Branch will instantly give you all data you need for quantity, size, grade and price. Try us on your next catalogue.

The Sabin Robbins Paper Company

National Distributors of Paper Mill Jobs

MIDDLETOWN, OHIO

Branch Warehouses:

CLEVELAND, OHIO

LOS ANGELES, CAL.

DETROIT, MICH. Phone, Cadillac 0600 ST. LOUIS, MO. Phone, Olive 9197





EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc. 251 WILLIAM ST., NEW YORK CITY

"BRONZE E-Z"

A Real Cut-Cost Hand Bronzing Pad

PATENTED No Waste Bronzes and Cleans in One Operation

Sent Postpaid for \$5.00. Check with Order BERNARD McGINTY ESTATE DOYLESTOWN, PA

Thermometers for Type Metal

Made and Repaired

PHILADELPHIA THERMOMETER CO.

9th and Arch Streets, Philadelphia, Pa.

CHEAPEST MARKET

Write for Sample Sheet. Expert Makers:

American Brass & Wood Type Co. 1800 E. New York Ave., Brooklyn, N. Y.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any Carbon Copy work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER. Inc. PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Intertype, Monotype, Stereotype, Special Mixtures

OUALITY

First, Last and All the Time

E.W. Blatchford Co.

230 N. Clinton St. Chicago World Building New York



UNITED AMERICAN METALS CORP'N nd St. & Meserole Ave., Brooklyn, N.Y.

Overlay Knives

Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co. 632 Sherman St., Chicago, Ill.

THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten
up. I congratulate The Inland
Printer on the work." Printer on the work.

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors. Price \$2.35 postpaid.

THE INLAND PRINTER CO. 632 Sherman Street, Chicago



We Carry in Stock:

132 Items of Colored Book Paper 1522 Items of Cover Paper

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

HUBER'S INKS

Quality that Never Fails

Huber's Colors in use since 1780

J. M. Huber, Inc.

ALL PRINCIPAL

Manufacturers

130W. 42d St., New York

Dennison's Gummed Paper is easy to handle



(2) "Paper lies flat." Dennison's gummed papers can be used easily and quickly on hand-feed machines, or with automatic feeding devices. They will lie as flat as it is possible to make any gummed paper lie.

Advantages of **DENNISON'S**

Gummed Paper Line

- 1. Unexcelled Gummings Non-Blocking Fish Dextrine
- 2. Paper lies flat
- 3. Perfect printing and writing surface
- Wide range of colors
- 5. Uniform quality
- 6. Water-proof packaging

Sold by leading wholesale paper houses everywhere

For printing on the gummed or the ungummed side use Dennison's regular gummed paper.

Send for a complete sample book of gummed papers.

Dennison Manufacturing Sa

Dept. 61-D Framingham, Mass.

Please send me samples of Dennison's Gummed Paper.

Name

Address



CHAPTER II. of the real facts about uses that "Constructive Cover Designing" has been put to. You will be repaid for sending the coupon.

Another of those interesting and helpful stories for Advertisers, Artists, Printers, is to be found in the second booklet of the series being prepared on

Hints for Using Constructive Cover Designing

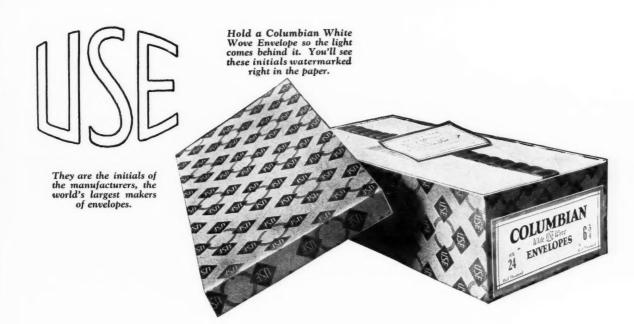
The Catalogue—Poster Designing Book of the Hour

Whether you own this valuable book or not, send the coupons for the illustrated story of "Aluminum—in terms of the Booklet Cover"

HAMPDEN GLAZED PAPER AND CARD CO.

HOLYOKE, MASSACHUSETTS

Distributors for Great Britain, FRED'K JOHNSON & Co., LTD., 11-b Upper Thames Street, London, England



Who is your best customer on envelopes?

THE customer who orders envelopes by a name, size and quantity, who doesn't need to examine samples and compare prices every time, is a mighty satisfactory customer to do business with.

The man who buys that way saves his time and yours. You know exactly what he expects. He knows exactly what he will get, and what it will cost him.

The customer you sell once on Columbian White Wove Envelopes will re-order again. Because he finds in them exactly what he wants, he doesn't need to shop around.

Columbian White Woves give him good appearance, surface splendid for writing, typ-

ing and printing, including halftones; perfect fold, excellent gumming. They come to him in strikingly attractive boxes that are dustproof and do not soil in the stock-room.

Columbian White Woves are watermarked USE. They can be identified anywhere, even when separated from the box and banding.

In the mind of the man who has used them, Columbian White Woves speedily become fixed as trouble-free envelopes, standard in quality, reasonably priced, beautifully put up—and easy to re-order.

Columbian White Woves are made in all sizes from 5 to 14 and Monarch. You can get them quickly, from your regular paper merchant.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

Springfield, Mass.

Location Worcester, Mass.

Rockville, Conn. Hartford, Conn. Springfield, Mass. Waukegan, Ill. Division

Logan, Swift & Brigham
Envelope Co.
White, Corbin & Co.
Plimpton Manufacturing Co.
Morgan Envelope Co.
National Envelope Co.

Location
Springfield, Mass.
Worcester, Mass.
Worcester, Mass.
Indianapolis, Ind.
San Francisco, Cal.
Philadelphia, Pa.

Division
P. P. Kellogg & Co.
Whitcomb Envelope Co.
W. H. Hill Envelope Co.
Central States Env. Co.
Pacific Coast Env. Co.
The Monarch Envelope Co.

THE DOYLE ELECTRIC SHEET HEATER



Recommended by National Board of Fire Underwriters Made for All Kinds of Presses

THE J. E. DOYLE COMPANY, 310 Lakeside, N. W., CLEVELAND Manufacturers of THE DOYLE VACUUM SHEET CLEANER for Removing Lint

Franklin Printing Catalog

The World's Leading Statistical and General Information Authority on Printing

> Compiled Under the Direction of R. T. PORTE

Over 800 pages of prices on almost every class of printing, binding, steel die and copper plate engraving, as well as a vast amount of practical statistics and useful information.

A monthly revision service keeps the Catalog always upto-date. Over \$30,000 a year spent in research work and in the gathering of statistics.

Thos. L. Whitehead, a member of the Costing Committee of the Master Printers Federation of Great Britain and Ireland, writes:

"Your wonderful Catalog seems to me to be quite a monumental work. It must be of immense value to the craft in America. Our efforts over here in the same direction are puny compared with it. It is indeed something for you to be very proud of."

Leased on favorable terms, or may be purchased outright.

Write for 60-day guarantee offer and folder "Is This Your Way?

The Inland Printer

632 Sherman Street : : Chicago, Illinois

COSTS versus

It costs a trifle more, but what a lot of satisfaction there is in having the best! The satisfaction comes from knowing it will last a lifetime without getting out

of whack, that it will always produce beautiful proofs, and that it is so designed as to save every possible second of compositors' time, right along continuously, thus soon wiping out the entire original cost.



Don't be switched to some other machine because it's a few dollars cheaper. It isn't in the long run. It really costs vastly more. Install a B.B.B. proof press and get dependable and everlasting satisfaction.

Write for full particulars

A. T. H. BROWER COMPANY

166 WEST JACKSON ST., CHICAGO, ILL.

For Sale by Leading Supply Dealers

Are you reading Martin Heir's Lessons on "How to Estimate Printing?" Lesson Number Six appears in this issue under Cost and Method. Look up the preceding lessons. Then tell your fellow craftsmen about them.

Silks and Satins have their place

So have fine bond papers. But there come times when quantity and usage dictate a keener consideration of price. Then is the time to suggest

Glendale Bond

—the paper that is built for business. For letterheads, office forms, and price lists it can't be beat. Manufactured in standard sizes in four weights and six shades and white, there is ample selection for every requirement.

Make This Test

We have a folder of actual samples of Glendale Bond—all weights and shades. Write for it today. Also for prices. Then

make some comparisons—surface, colors, strength—factsworthknowing when a good bondpaper is needed at a surprisingly moderate price.

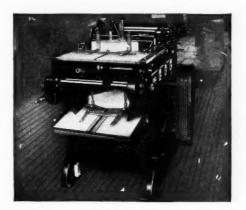


Write for this folder of Glendale samples today — now!

Made in the World's Model Paper Mill

KALAMAZOO VEGETABLE PARCHMENT CO.
Kalamazoo, Michigan

"'Tis Not In Mortals to Command Success, But We'll Do More—Deserve It" The only press that will feed died-out blanks, made-up envelopes and sheet work equally well



7,500 impressions per hour from curved plates

On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue

Philadelphia, Pa.

British Office: 23, Goswell Road London, E. C. 1

NowReady!

The Earhart Color Plan

PRINTERS who have been eagerly waiting for the appearance of this guide to the use of color can now actually see it. It is now ready. The orders we have received through the mails, both from the United States and also from several foreign countries, have been shipped.

You will want a copy of this simple plan for the selection of harmonious color combinations. It will save you more than its cost on one job.

Gone are the days when your customer will tell you to prove several combinations in colors—"just to see which one looks best." You can immediately show him—not three or four—but dozens of harmonious color combinations.

You'll save time in the shop—your own time—and you'll convince your customer that you are keeping up with the times.

NOTE.—All orders that are received before May 1 will be entered at ten dollars the copy. After that date, the price will be advanced to \$12.50.

If you want a copy at the original price, be sure to send in the coupon below so that it reaches us before May 1.

THE FEICKE PRINTING CO.

424-436 Pioneer Street, Cincinnati, Ohio

GENTLEMEN:

I am enclosing my check for ten dollars. Please send me a copy of the Earhart Color Plan.

Address

SPARTAN TYPE METALS



The Printing World Recognizes the Superiority

of

SPARTAN

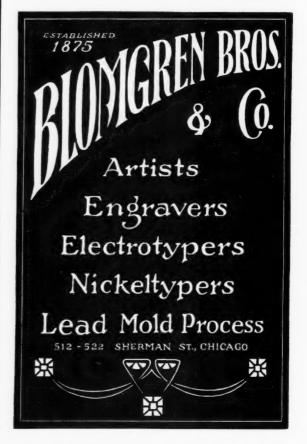
and we Recognize Our Responsibility

for
Linotype Typograph Ludlow Monotype
Stereotype Autoplate Compositype

All Special Feed Bars

MERCHANT & EVANS CO.
PHILADELPHIA

Since 1866



25% Reduction in Price

Of the Standard AMERICAN TYPE-HIGH NUMBERING MACHINES

New Prices

MODEL 30 5 1200 5 Wheels

MODEL 31

Everywhere

There has been no change made in the machines. They are the same American Standard Model 30 and 31 machines that are used all over the world.



Nº 54321

This sizeable reduction in price is based on larger volume of sales, increased production and lower costs.

Mr. Printer:

This is your opportunity to replace your old machines and add to your numbering equipment at a minimum cost.

American Numbering Machine Co.

General Offices and Factor Type Founders

220-230 Shepherd Ave., Brooklyn, N. Y.

Branch Office: 123 W. MADISON ST., CHICAGO, ILL.

Send your order in today and avoid delay in delivery

Specify AMERICAN when ordering

\$P\(P\$P\(P\$P\(P\$P\(P\$P\(P\$P\(P\$P\)

" Made to Your Order"

SWEDEROPE* TAG is made to your order in any finish you may desire and in any color, bleached or natural. It is available in weights ranging from eighty to three hundred and forty pounds. Naturally it has gained and held wide-spread preference among printers during the thirty-one years of its manufacture. There is a paper dealer in your territory handling SWEDEROPE TAG. Ask him for samples or write us direct.

"MAKERS OF PAPERS OF STRENGTH"

Aetroit Sulphite Pulp & Paper Co.



*SWEDEROPE TAG is often sold under a local trade name. Perhaps such is the the case in your community. To safeguard your best interests won't you please make sure that the tag-board you are buying is a SWEDEROPE TAG.

Turn Your Packages Into Profit



We make a box or carton for every purpose.

Write for Prices - Free Samples

Lindley Stationery Box Co., Marion, Indiana

Morgan Expansion Roller Trucks

for JOB PRESSES Efficient and practical in op-eration. More than doubles life of roller.

They Save 50% of Your Ink

Set of 6 8 x 12 C. & P., \$7.70

Set of 6 10 x 15 C. & P., 7.70 Set of 6 12 x 18 C & P., 8.80

Set of 8 14½ x 22 C. & P., 11.00

Morgan Expansion Roller Truck Co.

100 N. Larchmont, Los Angeles, Cal.

The Robert Dick Mailer

Combines the Three Great Essentials to the Publisher SPEED - SIMPLICITY - DURABILITY



Read what one of the many users has to say The Waco-Times Herald, Waco, Tex., Aug. 2, 1911,

Dick Patent Mailer Co., 139 W. Tupper St., Buffalo, N. Y.

139 W. I upper St., Bulfalo, N. Y.
Gentlemen — I have been using your patent
mailer for five years with most satisfactory
results, and think it is the best and speediest
machine on the market to-day. My record per
hour is 6,500, which I think is the best record in
Texas. Would be pleased to have you use this
letter in any way you see fit. Yours very truly,
B. D. GEISER, Foreman Mailing Dept.

REV. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.



WRITE FOR USER REFERENCES SAVES LABOR AND ROLLER

plete Plants for Printers and Book Binders.

Improved Job Press

SIZES 91/4 x 13, 101/4 x 15, 141/2 x 18

Perfect impression, powerful build, runs noiseless. Speed 1,600–2,100 an hour. Throwoff of inking rollers while machine is running. Fine for halftones. Prices as low as any ordinary job press.
Guaranteed prompt supply of parts—prompt delivery—easy terms.

HOFFMANN Type & Engraving Co. 114 E. 13th St., N.Y. City



The Hercules Press

For Good Stereotyping, Halftone and Color Plates

Hercules Mat Embosser

Ask for full details

FRANK NOSSEL

38 Park Row, N. Y.

MODERN PRINTING MACHINERY

Reduce the High Cost of Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

> Dinse-Page Electrotypes Do Not. They Lower the Cost of Production.

Dinse, Page & Company

725 S. La Salle St., Chicago.

Tel. Harrison 7185

Linotype Matrix **Re-Shaper** Matrix Combination

Swage

For re-shaping worn and twisted combinations. A Necessity in Every Machine Plant.

Will Save Mats, Save Time and Save Money. Soon pays for itself.

Price, \$12.50

Matrix Re-Shaper Co. 1249 Ashland Ave., St. Paul, Minn.

"NORTHWESTERN



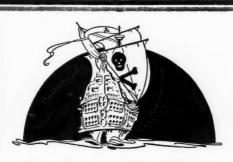


Controlled

VARIABLE SPEED MOTORS FOR PRINTING MACHINERY

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, U.S.A.



The BLACK SPOT

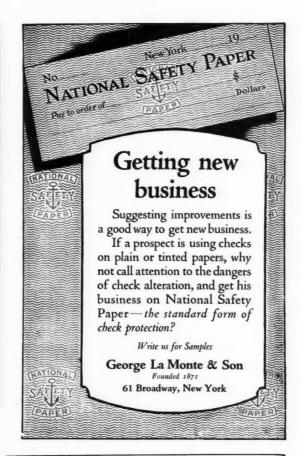
WHEN Pirates roved the Spanish Main, the Black Spot meant that the end had come.

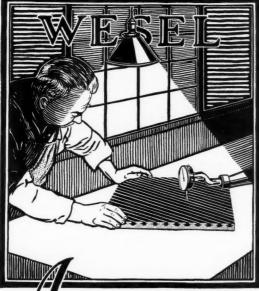
And in recent years, PEERLESS BLACK has come to mean the end of trouble for inkmakers.

The fine halftone and lithographic inks made from Peerless Black assure their users of inks of unsurpassed quality which flow easily, distribute uniformly and impart clear impressions.

The Peerless Carbon Black Co. Pittsburgh, Pa., U.S. A.

Sole Selling Agents
Binney & Smith Go
41 E. 42 nd Street-New York City





CCURACY
Respect for the Micrometer
in production begets respect

for the product in use ~~

F. WESEL MANUFACTURING CO.

Main Offices and Works: 72-80 Cranberry St., Brooklyn, N.Y. Chicago Branch: 431 South Dearborn Street

The Monitor System

THE Monitor System is a result of continuous development work on the part of its Engineering Staff over a period of 37 years. We chronicle below the beginning of the art and the first use of each salient principle in motor starters, all the work of the Monitor Company's Engineering Staff.

1888

First Automatic Direct-current Motor Starter.

1889

First Solenoid-operated Automatic Motor Starter.

1890

First Automatic Starter with Clock Escapement for Direct-current Motors.

1893

First Belt-driven Type Automatic Motor Starter.

1905

First Current-limit Type Automatic Motor Starter.

1906

First Preset-speed Automatic Motor Control for DC Motors.

1912

First Preset-speed Automatic AC Motor Control giving Full Torque Start.

1919

The Thermoload Starter for AC Motors.

The advantages of Monitor Automatic Printing Press Control are given in Bulletin 103.

Monitor Controller Company
BALTIMORE, MARYLAND

New York Cleveland Chicago Boston Buffalo Philadelphia Cincinnati St. Louis Detroit Birmingham Pittsburgh New Orleans

5920-3



EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD Simple, economical, durable.
Sheets, $5\frac{3}{4} \times 9\frac{1}{2}$ inches. \$1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

Correct Keyboard Fingering John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

60c

THE INLAND PRINTER CO.

632 Sherman St., Chicago, Ill.

The New Hancock Quoin Convenient. Narrow enough to lock oversize forms. Strong. Powerful enough to lock ded, stays locked, Vibration will not loosen it. Shims every

A Concise Manual of Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages, packed with information that you can use every day. Contents: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gages; Special Troubles; Tympan; Underlaying. Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER CO.

Book Dept. 632 Sherman Street, Chicago, Ill.

Reliable Comprehensive

The Type and Copy Computer

S. A. BARTELS

Superintendent The Henry O. Shepard Co. Chicago

Instructor, Medill School of Journalism, N.W. University

This chart is a reduced size. Actual size, 3 x 4 inches.

Pocket Size, 41/2"x 6"—64 pp.

Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts 10 Linotype Charts and 10 Charts Monotype Sets and Averages

> Also Explanatory Notes, Miscellaneous Measurements and Proofreaders' Marks

> > Price . . \$1.50 Postpaid

The INLAND PRINTER COMPANY

632 Sherman Street, Chicago

A Real Help in Your Work



Postpaid, \$15.00

A WEALTH OF information on all branches of the graphic arts is contained in this volume. Illustrating and printing by all processes is thoroughly and comprehensively covered in a practical but nontechnical way.

Advertising managers, printers, lithographers, paper men, photographers, commercial artists, salesmen, instructors, students and all others interested in

these subjects will find this book most invaluable.

SECOND · PRINTING

Commercial Engraving and Printing
Price, \$15.00 Postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

EPISODE FIVE

IT happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked around me, I could hear nothing, nor see anything. How the foot-print came thither I knew not, nor could in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused and out of himself, I came home to my fortification, terrified to the last degree.

-Robinson Crusoe

Foot prints in the sand make but a fleeting impression. By making the best possible electrotypes for those who want the best we feel our record will be a lasting one.





AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA

The Model E West Sealer for Broadsides

Made by

West Manufacturing Co.

MILWAUKEE, WIS.

Will attach the seals absolutely automatically at a speed of over 5,000 per hour, and do the work more perfectly than by hand.

Write for references and particulars to

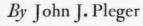
E. C. FULLER COMPANY

Agents for New York and Chicago Territories

343 So. Dearborn St., CHICAGO, ILL., 28 Reade St., NEW YORK



BOOKBINDING



**O^*^O^*O^*^O^*O^*^O^*O^*O^*

Get Entire Bookbinding Business Between Two Covers

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pampblet binding and the binding of books is completely covered. Blank books, letter-press books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art,

Chapter Titles

Foreword

To Printers

Binding Definitions

Paper Operations

Manifold Work

Sheet Work Forwarding Preliminaries

Forwarding

Decoration of Book Edges

17*10*C7*10*C7*10*C6*C

Loose Leaf Binders

Punching

Finishing

Hand Tooling

Stamping and Embossing

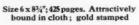
Edge Gilding

Marbling

Care of Books

Some Inconsistencies in

Bookbinding



1×10×61×10×61×10×61×10×6

Price \$6.00 Postpaid

The information contained in this book is worth many times its price

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois

IMPOSITION

xxauxaaxauxaaxauxaaxauxaaxaaxaaxaaxa

A Handbook for Printers

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

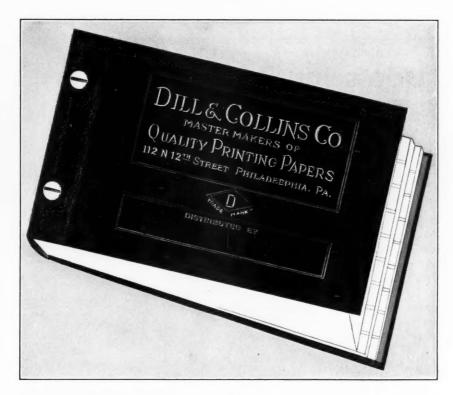
> Forms for Platen Press Four-page Forms Eight-page Forms Folder Forms Twelve-page Forms Sixteen-page Forms Eighteen-page Forms

Twenty-page Forms Twenty-four-page Forms Thirty-two-page Forms Thirty-six-page Forms Imposition for Folding Machines-Dexter Folders, Chambers Folders, Brown Folders

72 pages, fully illustrated, 4x6 inches, flexible leather, gold side-stamped, \$1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY

632 SHERMAN ST., CHICAGO, ILL.



HERE'S THE BOOK YOU WANT

To Help you decide the choice of paper that will do you and your job the most credit—to help you select the proper weight, color, size and finish of stock that will make you friends and money—we are issuing this new sample book.

This sturdy little volume, handsomely bound in fabrikoid leather, should be on your desk when you plan your work, and in your salesman's pocket when he is calling on customers. It contains one sheet of every weight and color of the famous seventeen lines, coated and uncoated, for which Dill & Collins have long been renowned, and every line is illustrated. You will have no trouble finding what you want. A tab index shows at a glance where each grade can be found. Ask the nearest distributer for your copy. Dill & Collins Co., 112 North Twelfth Street, Philadelphia.



DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS





List of DILL & COLLINS CO.'S distributers and their offices

Atlanta—The Chatfield & Woods Company Baltimore—J. Francis Hock & Co.
Boston—John Carter & Co., Inc.
Chicago—The Paper Mills' Company
Chicago—Swigart Paper Company
Cincinnati—The Chatfield & Woods Company
Cleveland—The Union Paper & Twine Co.
Concord, N. H.—John Carter & Co., Inc.
Des Moines—Carpenter Paper Company
Detroit—The Union Paper & Twine Co.
Hartford—John Carter & Co., Inc.
Indianapolis—C. P. Lesh Paper Company
Jacksonville—Knight Bros. Paper Co.
Kansas City—Bermingham, Little & Prosser Co.
Los Angeles—Blake, Moffitt & Towne
Milwaukee—The E. A. Bouer Company
Minneapolis—Minneapolis Paper Co.
New York City—Marquardt, Blake & Decker

New York City—Miller & Wright Paper Co.
New York City—M. & F. Schlosser
Omaha—Carpenter Paper Co.
Philadelphia—The Thomas W. Price Co.
Philadelphia—The Chatfield & Woods Company
Portland, Oregon—Blake, McFall Co.
Providence—John Carter & Co., Inc.
Richmond—Virginia Paper Co.
Rochester—Geo. E. Doyle Company
Sacramento, Calif.—Blake, Moffitt & Towne
St. Louis—Acme Paper Company
St. Paul—E. J. Stilwell Paper Co.
Salt Lake City—Carpenter Paper Co.
San Francisco—Blake, Moffitt & Towne
Springfield, Mass.—John Carter & Co., Inc.
Tacoma—Tacoma Paper & Stationery Co.
Washington, D. C.—Virginia Paper Co.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

A Book for Operators and Machinists

By JOHN S. THOMPSON
"Author of "History of Composing Machines," "Correct Keyboard Fingering" and other works

"The Mechanism of the Linotype"

First published in The Inland Printer under the title, "The Machinist and the Operator," and later in revised form as a text-book, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

280 pages; illustrated; handy pocket size, 434x7; substantially bound in flexible binding; price, \$2.50; postage 10 cents extra

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois



CONTENTS

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slidie; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; Howto Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Time, Twelve, Six enem, Seventeen, Eighteen, and Nineteen; Models Ten, Fifteen and Kjens for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.



←this \$1.25 book

is a thorough treatise on the principles of design and color as applied to typographical design

It is invaluable to the ambitious compositor who is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals by which the quality—the correctness or incorrectness of work—is constructively determined. It gives him

"reasons." He can know "why" his work is good, and explain it; or "why" it is bad, and improve it. Entire courses of instruction in printing, costing many times the price of this work, are based on the same principles which are so fully explained and illustrated in this \$1.25 book. Why should you pay more?

Know "WHY" and you'll know "HOW"

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Ill.

Book Department							
THE	INLAND	PRINTER	COMPANY				
6	32 Sherma	n St., Chica	go. Ill.				

Here's my \$1.25; send "Design & Color in Printing" to

Name

City_____State____

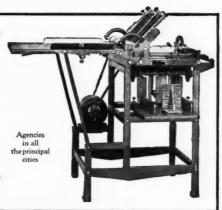
The LIBERT

BUILT in various sizes and models, ranging in price from \$625.00 to \$990.00.

A liberty will soon pay back its entire first cost. Thousands of printers have proven this in their own plants.

The Liberty Folder Company, Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)





How Many Styles of "Window Envelopes Does That Make."

When we say Western States is the broadest envelope service, we mean broadest. Take the one item of "window" or transparent panel envelopes—thirty-four distinct items constantly in stock, with fifty (yes, more) different variations of opening to suit every requirement.

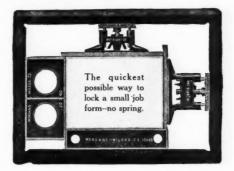
That's service—broad service—and it's only one feature of Western States idea of being ready in advance to meet your every envelope need. This readiness involves over 20,000,000 envelopes—more than 600 styles—always in stock for same day shipment.

Get free Price List No. 27 for the whole story.



South Water from Clinton to Ferry Sts. Milwaukee Wisconsin

You Feel Secure!



When you put a form on a high-speed, automatically fed press you can let the machine run hour after hour without fear of trouble

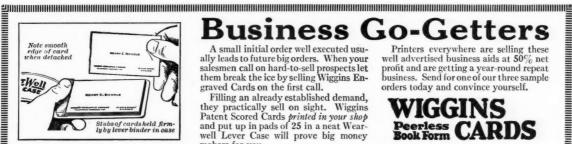
If You Use the

M. & W. LOCK-UP

Shown in Cut

Note few pieces used. No wood or quoins and no spring.

Morgans & Wilcox Mfg. Co. Middletown, New York



Special Trial Assortment Order

1— 200 cards, 2 styles, and 2 Cases, 2 styles, \$1.00 2—1200 " 4 " 8 " 4 " 5.00 3—2500 " 4 " 15 " 4 " 10.00

Order Now direct from this Advertisement

usiness

A small initial order well executed usually leads to future big orders. When your salesmen call on hard-to-sell prospects let them break the ice by selling Wiggins En-graved Cards on the first call.

Filling an already established demand, they practically sell on sight. Wiggins Patent Scored Cards printed in your shop and put up in pads of 25 in a neat Wear-well Lever Case will prove big money makers for you.

Printers everywhere are selling these well advertised business aids at 50% net profit and are getting a year-round repeat business. Send for one of our three sample orders today and convince yourself.

THE JOHN B. WIGGINS CO.

1104 S. Wabash Ave.

CHICAGO

705 Peoples Gas Bldg.

Wiggins Patent Scored Cards · Wearwell Lever Binder Cases

Bind Your Magazines



The Inland Printer is too valuable a magazine to keep lying around on chairs, tables, and (sometimes) anywhere. Each issue contains technical and other articles which you may want to look at again after you have read them once. Therefore, bind the magazines so that you have them handy for reference.

The illustration above represents a binder suitable for holding six copies of The Inland Printer. It is durably bound in black library buckram, with gold lettering on the back edge.

PRICE \$2.50, POSTPAID

The Inland Printer Company

632 Sherman Street, Chicago



"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.75; Postage, 10c. extra.

THE INLAND PRINTER COMPANY

642 Sherman Street, Chicago

Electrotyping

By C. S. PARTRIDGE

ATHOROUGHLY practical treatise on the art of electrotyping and the various processes used. A full description of electrotypers' tools and machinery is given with complete instructions. The reference list of terms, processes and apparatus is of great assistance in solving the numerous problems connected with electrotyping.

CONTENTS

Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors, Castring—Finishing—Trimming and Routing—Revising—Blocking—Dr. Albert's Metal Molds—Reference List of Terms, Processes and Apparatus. 214 pages. Size, 5½ x 8.

Price, \$2.00; postaĝe 10 cents extra

THE INLAND PRINTER CO.

632 SHERMAN STREET CHICAGO

Practical BOOKS

about

PRINTING

and the

ALLIED TRADES

Send for this Catalogue today IT IS FREE

THE INLAND PRINTER CO.

632 SHERMAN STREET CHICAGO



Bicut Router Bits

Exclusive in Design : Efficient in Operation

We are sole distributors for this Bit and also manufacture and distribute

Stahi Cylinder, Rotary and Platen Press Blankets

Which SAVE MAKE-READY SAVE BEARINGS SAVE MONEY

Stahi Newspaper Supply Co.

518 Oregonian Building

Portland, Oregon

For Quick Deliveries Do Your Padding With



It Dries in 15 Minutes

Taylor's "Quick-Set" Padding Cement is practical for it requires no heating, is easy to apply and is always ready for instant use regardless of weather conditions.

The best printers endorse "Quick-Set" for they have known it for 10 years, know it is reliable and that it speeds up production.

"Quick-Set" keeps in any climate, and is packed 1,2,4,6 or 12 quarts to the case in colors of Buff, Blue, Red or Green.

PRICES: One Quart, \$1.00; One Gallon, \$3.80 F. O. B. Boston

Send your trial order today to Dept. I and you will find real satisfaction in padding

Taylor Gluem Co., Mfrs.

Established 1910

173 State Street, Boston, Mass.

A Profitable Machine

for

Edition and Catalogue Binders





This machine insures you against returns, costly repairs and charge-backs. It marks the sections on the folded edge, step fashion, so that after the sections are gathered a casual glance will enable one to detect duplications, omissions or misplacements. It eliminates the collating of sections after the books have been gathered and assures accuracy. All who perform operations preceeding the glueing up of the books can at a glance detect imperfection, thus arresting the progress before much damage has been done.

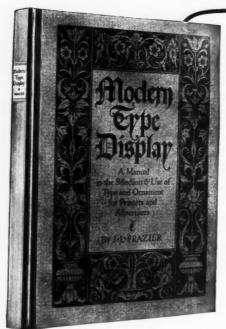
On thick books the first twenty-five sections are marked in black ink and the remainder in red ink, working back V shape. The change from one color to another is quickly made. This operation is performed after the sheets are folded.

JOHN J. PLEGER

Bookbinding Machinery

Stripping Machines, Strip End Trimmer, Perfect Collator

808-810 MONADNOCK BLDG., CHICAGO, ILL.



(Size 9½ x 12¼)

More than 200 Specimens of Fine Printing—many in colors. Also, numerous examples of Typography.

New Book

on Typography

for Printers, Layout Men and Advertisers

The cream of J. L. Frazier's constructive and scientific articles on type-composition, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic and complete course in Typography.

To be successful, type-display must first ATTRACT and then INTERPRET—this book tells you how to make it do both.

As an example of fine printing in itself—to say nothing of the many beautiful specimens by leading typographers and designers which it contains—this book is more than worth the price. The eighty-odd big (9 x 12 inch) pages of helpful and instructive text are thrown in for good measure.

First Edition limited to Eleven Hundred Copies

DO NOT DELAY—order your copy today. The price is only \$5, postage 25 cents extra. Send order with remittance to

Book Dept., THE INLAND PRINTER CO. 632 Sherman Street, Chicago



Authoritative and Practical Information about:

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for 50c

The Vest-Pocket

Manual of Printing

This little book is invaluable to all printers and their customers. It fulfils the great need for a technical reference book of convenient size and form. No pains have been spared to make it comprehensive, practical, and accurate, but still brief. It will pay you to get a copy to-day.

50 Cents, Postpaid

THE INLAND PRINTER CO. 632 Sherman Street Chicago



ROTARY PRESS SERIES R-1153

This is the smallest size adjustable rotary Meisel press printing two to four colors. The cut above shows a press printing three colors on the top side. It is exceptionally well adapted for the aluminum and tin foil business as well as high class label work.

X minimum /

Specialization

THE SPECIAL PRESS has been regarded by the majority of potential users as a freak worthy of a technical student; a Frankenstein's monster with equally unsubduable faults. However, the business world with production problems look to the machine builder to solve these problems.

The solution of these problems is the **Special Press**, composed of proved standardized mechanisms, the fruit of years of production solutions. These "standard-

ized mechanism" presses have their earmarks, both mechanical and economical, and are recognizable as many machines in daily use. The economic success of the users focus the eyes of would be progressors to the same source of success.

MEISEL PRESS MANUFACTURING CO.

944-948 DORCHESTER AVENUE, BOSTON, MASS.

Pictures have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for *any* style of cuts or plates for printing in one or more colors.



aansuusuusuu 💥

do Printers have such uniformly Good Luck with Butler Paper

Printers say they, have "good luck" with a run of paper when it gives them no trouble. Q "Good luck" implies an element of chance. Q But "good luck" introuble is eliminated, so far as possible, by keeping each paper strictly up to the standard set for it. Q One of the surest ways to have "good luck" is to eliminate the reasons for "bad luck." And that what Butler has tried to do with paper for 80 years. The good will of many printers speaks for our success.



For the Greater Good of the Printer

these new tests of papers and inks are inaugurated by Butler &

What can be done with paper to produce still better results with taks of the same grade now used, or with lower priced inks?

What can be done with paper to reduce consider-ably or entirely eliminate the need of slip-sheeting?

What can be done with paper to speed up press production?

What can be done with paper to conserve the time of the pressman?

paper to make it make printers more money— and give the users of printing better quality?

The profit and prosperity of the printer can be greatly increased by the correct answer to these questions, for cost—plus QUALITY—determine the letting of most printing contracts.

All these questions hinge, in great measure, upon the performance of papers and inks.

Hence, Butler has undertaken the study of inks and papers together—as they are used—to determine what can be done with papers, for the greater good of the printer.

of the printer.

To do this, a connection has been established with ink
makers of wide reputation; a latest model Miehle press
has been installed and put at the service of practical
pressmen. Out of this ideal combination, directed by
men who know printing, paper—making and initmaking, it is earmerly hoped that Butler may pro-

Butler



One explains the other

—and both explain the slogan on the Butler trade-mark: Butler Brands Paper the Best.



Distributors of Butler Brands

J. W. Butler Paper Company Chicago

Standard Paper Company Milwaukee

McClellan Paper Company Minneapolis

McClellan Paper Company St. Paul

McClellan Paper Company Duluth Butler Paper Company Detroit

Central Michigan Paper Company Grand Rapids

American Paper Mills Corperation New York

Mississippi Valley Paper Company St. Louis

Missouri-Interstate Paper Company Kansas City

Southwestern Paper Company Dallas Southwestern Paper Company Fort Worth

Southwestern Paper Company Houston

Butler Paper Company Denver

Sierra Paper Company Los Angeles

Pacific Coast Paper Company San Francisco

Pacific Coast Paper Company Fresno

Mutual Paper Corporation Seattle

Butler American Paper Company Chicago

Patten Company, Ltd. Honolulu

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Vol. 75, No. 1

TABLE OF CONTENTS

April, 1925

PA	E	PAGE		PAGI
Advertising Value of Good Typography	4 INLAND OFFSET LITHOGRAPHER:		Postal Rate Situation, The	110
Chapel Rules and Regulations, Early English.	Chinese Calendar, A		Pressroom:	
Chewing Gum, The Origin of			Glassine Parchmyn Paper, Printing on	Q
	Lithographic Topics		High-Lights, Heavy Edges on	
CONTRIBUTED:	London School of Printing, A Calendar		Imitation Typewritten Letters	
Chapel Rules and Regulations, Early English			Inking of Newspaper, Streaky	98
Criss-Cross Puzzle, A, for Printers, Editors	Photoengraving and Photo-Offset Lithogra-		Inking on Old Platen Press, Faulty	
and Publishers	buy		Makeready of Vignette Halftones	
Employer and Employee Meet in Recrea-	Part IV		Mechanical Chalk Relief Overlays Packing and Ink for Newspaper Press	
tion, Where			Paneling and Perforating	
Everyday Humans 5	M C		Patent Overlays	
For Heaven's Sake Get Out and Sell 4 Green, William, an Appreciation 7	, , , , , , , , , , , , , , , , , , , ,	105	Platen Presses, Halftone Printing on	
Improvement in Language, For			Slur and Weak Impression on Rotary	
Management, How Proper, Will Promote	Knife Wiper Bar Stop Pin		"Static," Causes and Remedies for Three-Color Label, Register on	
Efficiency			Tin as Packing on Platen Press	
Master of Printing A 5 Presswork, Some Practical Hints on —	9 Matrix Lugs Bruised Silver Polish to Remove Mold Metal		Presswork, Some Practical Hints on - Part	
Part XXIV 9			XXIV	
Printer, The, the Price, the Job 5			Printer, The, the Price, the Job	
Printers' Product, Selling the 8			Printers' Product, Selling the	00
Rotagravure, The Inventor of	respectively a roll realities of the respective		PROOFROOM:	
Typography, Good, Versus Freak Types 3	Management, How Proper, Will Promote Effi-		A and B Are at It Again!	61
COST AND METHOD:	ciency		Friendship Makes the World Richer!	62
Estimate, An Interesting 7	Master of Printing, A	59	University English	
How to Estimate Printing - Lesson No. 6. 6	NEWSPAPER WORK		who's whichr	O.
Printers of Abilene, The 7	Advertising Rate Cards Discounted	101	Right Where You Are!	68
Criss-Cross Puzzle, A, for Printers, Editors and Publishers	Farm News Departments Opposing		Rotagravure, The Inventor of	64
and Labridge	Just What Makes Popularity?		Specimen Review	8.3
DIRECT ADVERTISING:	Observations		SPECIMEN REVIEW	00
Women's Wear and Dry Goods Trade, Plan-		103	Teall, F. Horace, A Tribute to	74
ning Direct Advertising for 7	OFFSEI I KINTING.		m	
Editing Copy, Not Proofs 10	High-Light Halftone Negatives Offset and Type Harmonize		TRADE NOTES: Advertise to Ultimate Consumer	117
E	Offset Progress in England		Beauty and Typography	112
Editorial:	Photo Offset Plants for Printers		Blomgren Brothers Fifty Years Old	115
Other Fellow Not Always Wrong, The 10 Porte, R. T., A New Story by 10			Bush-Krebs Company Passes Milestone	114
Postal Rate Situation, The		107	Craftsmen's Conference in Milwaukee	
"What Can Printing Do for Business?" 10	Correct Copy, Need of		Crimeless News, A Month of Engravers' Convention, New York Gets	
Employer and Employee Meet in Recreation,	Fuss and Feathers, No Use for		Fifty-Three Annual Conventions	
Where 7 Everyday Humans 5	TIME		Franklin Memento, A	
Everyday Humans 5.	Reminder, A Potent		Graduation Exercises	
Failure, The Hard Work of 60	School Print Shop, The Public		Hall Building, The New W. F	
	Other Fellow Not Always Wrong, The		Howard Employees Have Banquet In Memoriam	
Foreign Graphic Circles			Kelly Home, The New	
For Heaven's Sake Get Out and Sell 49	PHOTOMECHANICAL METHODS:		Long Years in a Good Cause	
Green, William, an Appreciation 78	British Colonial Publications		Ludlow's New Type Faces	
Illustrations:	Mezzotints and Etchings in Color		Nash, John Henry, Engravers Inspired by Numbering Machines, Reduction on	
Calendar of London School of Printing,	Newspaper Halftones, Depth of	58	Personal and Other Mention	
Illustration From 92	Photoengraving Finds Itself		Postal Law, The New	
Chinese Calendar, Halftone Reproduction of 90	Photoengraving's Valiant Defender Two Colors, Notable Result in	57	Result, A Remarkable	
Cross-Word Puzzle for Printers 60	Porte, R. T., A New Story by	58	Thayer, Professor, Resigns	
Kelly Press Division of American Type Founders Company, New Plant of the. 112		109	THE INLAND PRINTER as Prize Trevathan, The Versatile Mr	
Mihaska, Views at Beautiful75, 76, 77	PORTRAITS:		What the Census Shows	
Organization Chart Showing Demarkation	Empire State School of Printing, Ithaca, New York, Instructors and Graduates at		Wichita Printers' Trade Alliance	
of Authority 65	the Commencement of	117	Typography, Good, Versus Freak Types	
Rutherford Plate Whirler	Green, William	78	m.	
World's Largest Commercial Printing Plant 115	Nebraska Press Association, Fifty-Third		Typography:	m 2
Wotta Life! Wotta Life! 82	Meeting of	113	Stuart Hits on All Six	15
Improvement in Language, For	Brothers & Co	115	"What Can Printing Do for Business?"	109



Opens Door to Knowledge of Basic Principles

The advertising compositor who stands out above his contemporaries is the one having the most thorough understanding of the basic principles of effective advertising display, one who knows the philosophy of good advertising typography. Practical experience, intelligent direction and the study of the science of typography as it relates to advertising are the avenues that lead to the mastery of this branch of the craft.

"The Typography of Advertisements"

By F. J. TREZISE

is a useful and instructive book for the advertising man as well as for the compositor. It enunciates correct principles which have universal application. Book contains 65 illustrations in two colors; 236 pages.

THE INLAND PRINTER CO.

632 Sherman Street, Chicago

STEREOTYPING

By C. S. PARTRIDGE

A PRACTICAL instruction and reference book for newspaper and job printing plants. The concise descriptive text accompanied with copious illustrations makes this book valuable to stereotypers and everyone interested in the graphic arts.

The appendix will be found especially valuable. It contains in concise form useful information gained from the practical experience of the author. A complete index makes it easy to find information on any point described in the book.

Price \$2.00; postaĝe 10c extra

THE INLAND PRINTER CO.

632 Sherman Street CHICAGO

COLOR

AND ITS APPLICATION
TO PRINTING

By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great practical value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, \$2.00. Postage, 10 cents extra.

THE INLAND PRINTER CO.

632 Sherman Street, Chicago



— NEW PERFECTED —

Model 5 FALSING

Forward, Backward, Skip Numbering

All Steel Standard Type High

Lowest plunger construction of any Numbering Machine made. Takes less room in the chase, size 5 x 9 picas.

Specify FALSING when ordering from typefor

Write for quantity discounts

Our Guarantee

FALSING Numbering Machines are guaranteed to do perfect accurate numbering. If due to any fault in manufacture they fail to give complete satisfaction—just return them plete satisfaction—just return them and we will cancel the charges.

FALSING PRODUCTS CO. [Designers and Builders of NUMBERING DEVICES] 153 West End Ave., Brooklyn, N.Y. Canadian Distributors: Miller & Richard, Type Founders, Machinery and Supplies, Toronto and Winnipeg

There is only one ENGRAVING

That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO. Belleville, Illinois

Everything for the Engraving Department

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

American Type Founders Co., Conner Fendler Branch 96 Beekman Street, New York City

To Eliminate Static Electricity— Offset-Slip Sheeting, Use The Johnson Perfection Burner Cleveland

DUNHAM-WATSON CO.

Brederick Dunham

PRINTING VARNISHES
OFFSET & DRIERS
LITHO INKS DRY COLORS
441 S DEARBORN STREET

Chicago, III.



American Steel Chase Co.

HERCULES PRODUCTS FOR

THE PRINTING TRADE

Electric-welded Steel Chases Beaded Pressed Steel Galleys Form Trucks, Brass Rule "Amscol" Cleaning Fluid

ELLUMS and FABRICS

For Commercial Printers, Lithographers, Engravers, Novelty Manufacturers, Blue Printers

Send for samples and prices in sheets or rolls Manufactured by

WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila, Pa.

The New Wing Aluminum

Mailer Weighs only 2 pounds

and, in addition, is so con-structed as to reduce strain of operation to the minimum, insuring increased output.

The frame and all castings for holding bearings and gears are cast in one piece of solid aluminum, insuring maximum strength and service.

Complete particulars, price, etc., on request to

Chauncey Wing's Sons Greenfield, Mass.



USE ITays FR



Don't pay one cent, promise nothing—just use the STA-WARM Glue Pot in your shop FREE. If it isn't far ahead of any glue pot you ever used, ship it back to us collect. If you agree with thousands of shops, factories and binderies around the world that have discarded other pots to adopt STA-WARM, keep the pot and remit to us in 30 days.

Electric Glue Pot

CONTROLS ITS OWN HEAT

Automatic, turns electricity on and off itself—glue never overheats, never gets cold. No more burned or boiled-over glue, no more watching pot, no more waiting for glue to heat, no more jobs to re-glue because of glue cooked "lifeless." Far superior to the old "three-heat"

electric pot.
PAYS FOR ITSELF; saves time, glue, money, trouble.
Produces more and better work. Of cast Aluminum.
Lasts a lifetime—doesn't dent, puncture or corrode like cheaper copper pots.

Uses separate container for each kind of glue. Containers with parti-tion, if desired. SEND NO MONEY
Prove STA-WARM economy and convenience in your own shop. We will loan you the pot 30 days FREE—then you may return the pot or remit to us, as you choose. Fill in and mail coupon today—or write.

Rohne Electric Company 2428 25th Ave. S. Minneapolis, Minn.

(F.O.B. Minneapolis) With One Container				
Pint	\$14.50			

110 or 220 Volts

With No Container
Three Gallon. \$45.00
Five Gallon. 60.00
Ten-gallon Glue
Cooker. 140.00
Pt. Babbitt Pot, 18.00

ROHNE ELECTRIC COMPANY

2428 25th Ave. S., Minneapolis, Minn.
Please loan me the size STA-WARM Glue Pot I have checked for 30 Days FREE Trial in my own shop. Our current is......volts. In 30 days, I will return the pot to you, or will keep it and remit to you according to the price listed here—as I choose.

Name
Concern
Address



STANDARD OF THE WORLD IN BOOKBINDING MACHINERY



The great majority of SMYTH MACHINES are producing considerably more than the output we claim for them. A conservative estimate before a machine goes into a plant saves explanations after it is there.

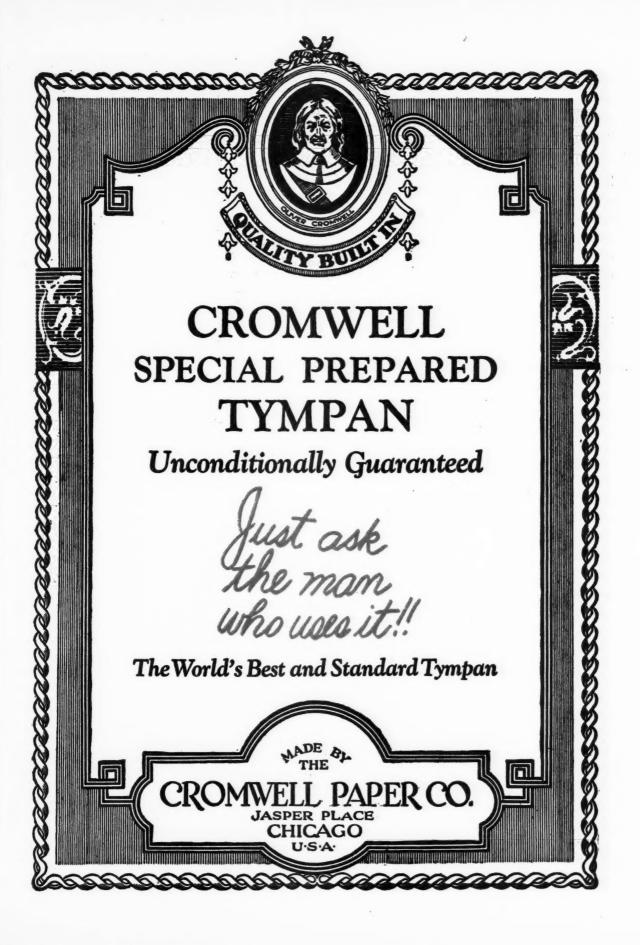
NEW YORK 28 READE ST.

E·C·FULLER CO.

CHICAGO 34359 DEARBORN ST.

INDEX TO ADVERTISEMENTS

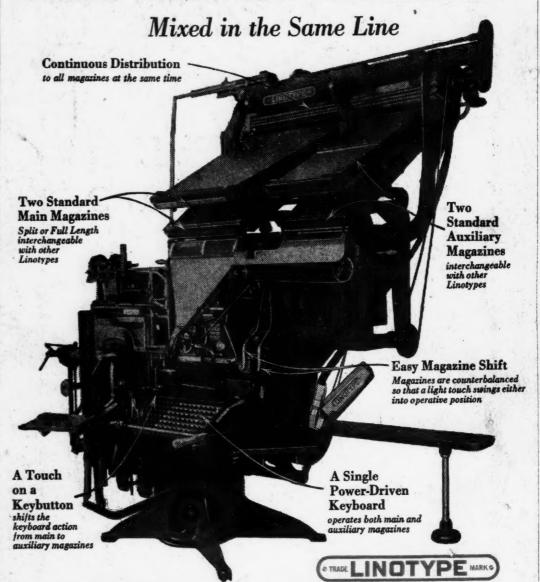
PAGE	PAGE	PAG
American Appraisal Co 9	Falsing Products Co	Molloy, David J., Co
American Assembling Machine Co 44	Feicke Printing Co	Monitor Controller Co
American Brass & Wood Type Co 144	Fuller, E. C., Co	Morgan Expansion Roller Truck Co 15.
American Electrotype Co	Gilbert Paper Co	Morgans & Wilcox Mfg. Co
American Numbering Machine Co 151	Globe Engraving & Electrotype Co	Neenah Paper Co
American Photo-Engravers' Association 15	Goes Lithographing Co	New Era Míg. Co.
American Steel Chase Co	Golding Mfg. Co	Northwestern Electric Co
American Type Founders Co20, 28, 30, 39	Golding Mig. Co	Nossel, Frank
Anderson, C. F., & Co	Hacker Mfg. Co	NOSSEI, Flank
Angle Steel Stool Co	Hamilton Mfg. Co 8	Ortleb Ink Agitator Co 1
Austin Co	Hammermill Paper Co132-133	Ottico ann rigitator contribution
	Hampden Glazed Paper & Card Co 146	Paper Mills' CoCove
Barnhart Bros. & Spindler	Hancock, H. H	Parsons Paper CoInser
Baum, Russell Ernest	Harris Automatic Press Co 4	Philadelphia Thermometer Co 14
Beckett Paper Co	Henning, Bertel O 120	Pitt, J. W 12.
Bennett, Milo 122	Henschel, C. B., Mfg. Co 24	Pleger, John J 16
Bingham's, Sam'l, Son Mfg. Co	Hill-Curtis Co	Porte Publishing Co
Binney & Smith Co	Hoffmann Type & Engraving Co 152	
Blatchford, E. W., Co	Holyoke Card & Paper Co 128	Redington, F. B., Co
Blomgren Bros. & Co	Horton Mfg. Co 2	Reid, Wm., & Co
Boston Wire Stitcher	Howard Paper Co	Robbins, Sabin, Paper Co
Brackett Stripping Machine Co	Huber, J. M 145	Roberts Numbering Machine CoInser
Bradner Smith & Co	Y-11 Ch1-1 9 3/6- C- 29	Rohne Electric Co 16
Brower, A. T. H., Co	Indiana Chemical & Mfg. Co	Rouse, H. B., & Co
Butler Paper Corporations 164	intertype Corporation	Royal Electrotype Co 6-
0 4 37 4 0	Jennison-Wright Co	Scott, Walter, & Co
Cantine, Martin, Co	Johnson, Chas. Eneu, & CoInsert	Seybold Machine Co 13
Carmichael Blanket Co	Johnson Perfection Burner Co 167	Smyth Mfg. Co 168
Challenge Machinery Co		Stahi Newspaper Supply Co 161
Chandler & Price Co	Kalamazoo Vegetable Parchment Co 149	Stephens & Wickersham Quoin Co 123
Chicago Paper Co	Keratol Co	Stevens, Chas. N
Cleveland Folding Machine Co	Kidder Press Co	Stokes & Smith Co 149
Cline Electric Mfg. Co	Kimble Electric Co	Swart, Geo. R., & Co
Collins, A. M., Mfg. Co	King Card Co	
Columbia Overseas Corporation	Knowlton Bros	Taylor Gluem Co 161
Commercial Paste Co	LaMonte, George, & Son	Thomson-National Press Co
Conner, Fendler & Co	Leonard Machinery Co	Triangle Ink & Color Co 140
Craig Sales Corporation	Liberty Folder Co	Typon Reflex Paper Co
Crane & Co	Lindley Box & Paper Co	United American Metals Corp 144
Crescent Engraving Co	Lisenby Míg. Co	United Printing Machinery Co
Cromwell Paper CoCover	Ludlow Typograph Co 41	U. S. Envelope Co
	Eddion Typographs Co.	U. S. Envelope Co
Damon Type Founders Co	McGinty, Bernard 144	Vandercook & Sons 123
Dennison Mfg. Co 145	Matrix Re-Shaper Co 152	
Detroit Sulphite Pulp & Paper Co 151	Megill, Edw. L 119	Want Advertisements 119
Dexter Folder Co 5	Meisel Press Mfg. Co 163	Warren, S. D., Co
Dick, Rev. Robt., Estate 152	Mentges Folder Co	Wesel, F., Mfg. Co 153
Dill & Collins	Merchant & Evans Co	Western States Envelope Co
Dinse, Page & Co	Mergenthaler Linotype Co	Weston, Byron, Co 134
Dowd Knife Works 40	Metals Refining Co	West Virginia Pulp & Paper CoInser
Doyle, J. E., Co	Miami Paper Co141	Wetter Numbering Machine Co
Dunham-Watson Co	Miehle Printing Press & Míg. Co10-11	White, James, Paper Co 144
Durant Mfg. Co	Miller Saw-Trimmer Co46-47	Wiggins, John B., Co
	Mittag & Volger	Williams, Brown & Earle
Eastern Manufacturing Company 1	Modern Die & Plate Press Mfg. Co 167	Willsea Works
Embassagraph Process Co 144	Mohr Lino-Saw Co	wing s. Unauncev. Sons



NEWSPAPER HEADINGS · DISPLAY ADVERTISING · PUBLICATION WORK

JOB WORK · INTRICATE COMPOSITION OF ALL KINDS

FACES FROM ALL MAGAZINES



Ask the nearest Linotype Agency for further information on the Model 26 and for literature showing its application

MERGENTHALER LINOTYPE COMPANY

SAN FRANCISCO CHICAGO NEW ORLEANS Brooklyn, New York

CANADIAN LINOTTPE LTD.,
TORONTO

AGENCIES IN THE PRINCIPAL CITIES OF THE WORLD